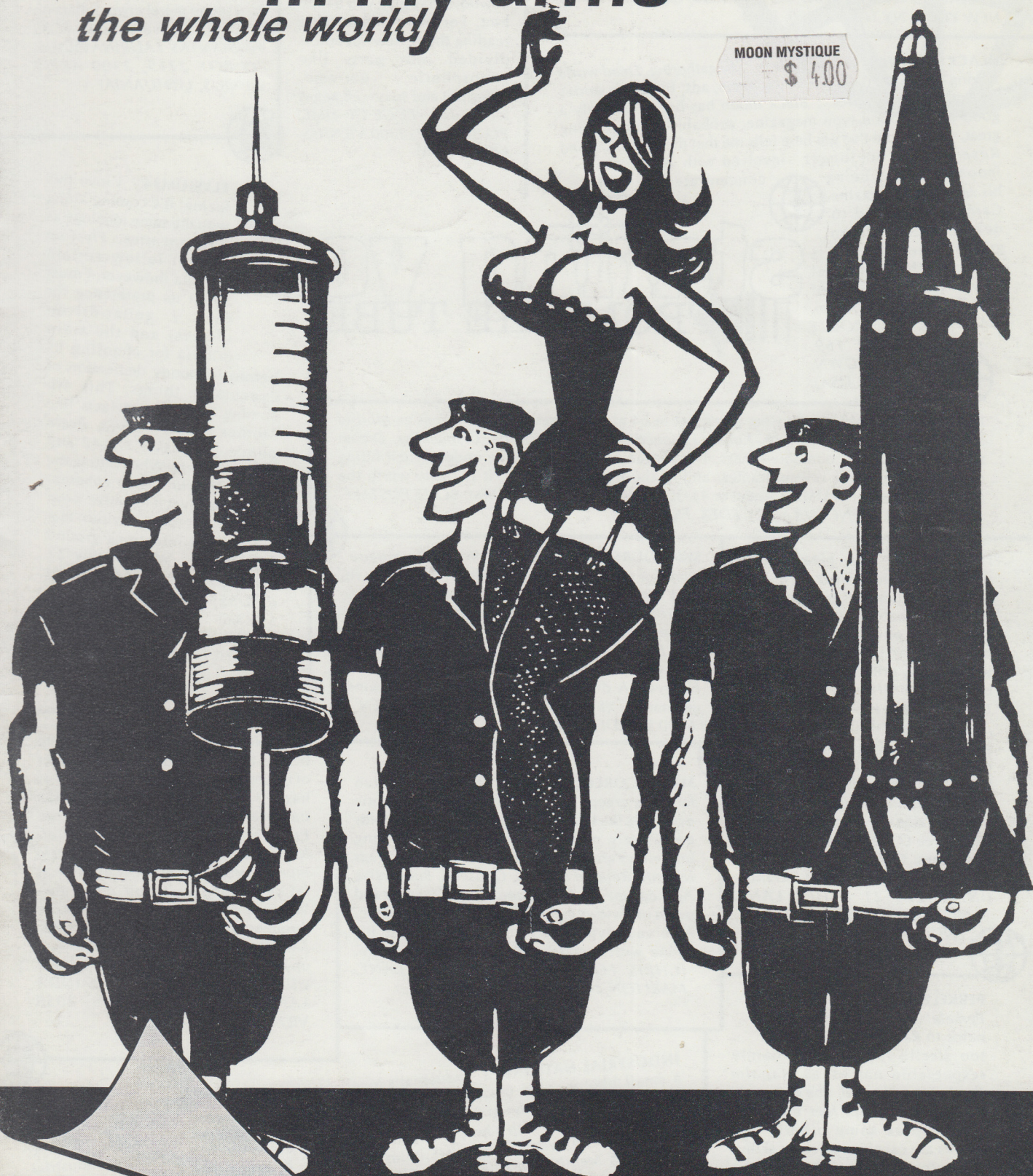


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the whole world

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ALL THAT#9 C'mon punkers! Don't turn your head away, this could be your best guide through a heap of intensive things. What have you looked for? *Type o negative, My dying bride, C.O.C., Bad religion, Eyehategod...* not? Or maybe *Crisis, Amorphis, Murphys Law* are onto the target? More information than you could ever swallow are figured within 88 glossy pages. The staff did their very best to deliver a publication which can be easily treated as the most solid one concerning lay-out and content. At last, a free CD sampler featuring hardcore's commands mainly sees *All that* off. FIVE DOLLARS ONLY. (ALL THAT, PO BOX 1520, COOPER STATION, NEW YORK, NY 10276-1520, USA)

BLACK MOON#5 *Napalm death, The gathering, Dead world* among others... 70 pages of interviews, ads, literature stories and other usual topics... *Black moon* has been definitely a good underground-type magazine, probably it's still going great, yet the note I've got here tells me that the editor *Armand Rosamilia* is no longer involved with *Black moon* activities being concentrated on

his own new magazine *Carnifex*. (devoted to death, black, doom, grind). The address is remained the same, but now write in care of *Carnifex*, not *Black moon*. (CARNIFEX, 1385 ROUTE

35, SUITE 169, NIDDELTOWN, NJ 07748, USA)

DECIBELS STORM#6 Imposing pamphlet of 64 glossy pages contains names as *Morbid angel, Bolt thrower, Godflesh, Konkra, Benediction, Misanthrope, Dismember, Dream theatre* and hardly countable others. This magazine is mainly made under stencil fitting interview + photo + review frames, and of the highest. In short, it is really worth the money they ask for: 3 USD (Europe) or 4 USD (ROW). (DECIBELS STORM, BOITE POSTALE 25, 83501 LA SEYNE SUR MER CEDEX, FRANCE)

INFECTED#1 Very pleasant half-sized magazine squeezed into 72 informative pages. Concerning the lay-out, probably it's the most busy grey-scale one, a real peace of mishmash art! The content isn't worse at any criteria too, just check out *Frontline assembly, Ultraviolence, Fear factory, Skinny puppy* logos to thrill with joy. As you might realise, *Infected* is more into industrial metal / techno depths and it is one of the biggest experts around. Moreover, the magazine comes to be equipped with a free CD featuring tomorrow's big names. Get all shit out of head and grab *Infected* for 4 pounds. (INFECTED, 21 ASHER LANE, NOTTINGHAM, NG11 6HS, ENGLAND).

PERKELE!#1 Debut issue of *Perkele!* (actually modified the name to *Rainfall*) has got a bit too sterile lay-out and mainly respectable names as *Napalm death, Morbid angel, The gathering, In the woods, Six feet under, In Flames* plus some others. The editors are capable to deliver skilful and informative publication, the things can progress very violently in time to come. Now support it purchasing for four dollars. (MIKKO JOUTULAINEN, LASTUTIE 4 B 19, 01650 VANTAA, FINLAND)

SIX HOURS ONE WEEK#1 What an intrigue name for a fanzine! This newcomer isn't steady while picking own topics: underground culture's approaches range between experimental music scene and bizarre movie-slips. Featuring interviews with *Hugh Gallagher* (movie maker), *Stanley Kubrick* (film writer and producer), *Fragmented, Herb Mullin, Hybrids*. A diverse set of sheets for open-minded generation. (KNUT HOLSAETHER, SKRENTEN 4A, 6400 MOLDE, NORWAY)

METAL CORE#21 One of the most long-run fanzines creeps from the other side of Atlantic ocean. As the title may suggest, *Metal core* holds exclusively metal underground. Super long interviews are the key. The ones with *Wild rags records, Relapse records, Godsend, Subversive Agenda fanzine, Deathrune, Cursed fanzine* and pages of reviews are the basic topics of the issue. Pure vault-type publication nevertheless it's done with a class. Write and ask for price. (CHRIS FORBES, 13 CARRIAGE LANE, MARLTON, NJ 08053-0109, USA)

INDUSTRIAL NATION#13 Industrial's lovers magazine *Industrial nation* was started as a small photocopied fanzine which now has been transformed into monstrous and competitive publication of 98 pages. This is five year anniversary issue coming with free CD and it is packed with a heap of the most various & useful information for any industrial freak.. The early years, 13 top US industrial labels, concerts, letters, ads... names like *Front 242, Meatbeat manifesto, Kmfdm*. Well, it's perfect chance to forget your nasty everyday's cares devouring this magazine with own eyes and at meantime listening with own ears to sounds from enclosed CD. Only 5 USD. (INDUSTRIAL NATION, 614 W.BELMONT, CHICAGO, IL 60657-4529, USA)

EDGE OF TIME#9 As far as I am concerned the tenth issue has already appeared, though let's talk things I can touch. *Edge of time* definitely has established the name with a certain lay-out type and enlarged interest to progressive metal bands. *Fates warning, In the woods, Sieges even, Galactic cowboys* may give you a little hint. For more comfortable reading the review section is divided into parts like atmospheric, extreme, industrial and so on. 28 pages for 3 buxx. (EDGE OF TIME, PO BOX 982, 2300 VILNIUS, LITHUANIA)

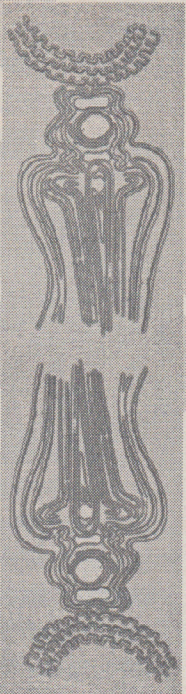
DOMINION OF TERROR#9 Dominion of 32 half-sized sheets with heavy electro / industrial emphasis. The content is marked out with chatters of *Sphere Lazza, 31337, Anstalt, Bytet* and other new-comers. The huge review section is also forecasted, so you definitely loose nothing if dare spend merely two dollars on this. Act bravely now. (C/O VIDMANTAS LAURINAVICIUS, PO BOX 2315, 2300 ARP-3 VILNIUS, LITHUANIA)

ELYSIUM#4 I love this fazine, it's coming along with the same ideology as *Calmant* tries. *Elysium* doesn't follow certain formula (however, I must admit its preference for rock / guitar-driven closers) and the main criteria for choosing its heroes is bloody dedication of executable things. This 4th coming brings nearer acts like *Mother goose, Endvra, Brain police, Strigaskor NR.42* and other strangers. When hitting the records *Elysium* is as coherent and honest, yet if negative word is given out - it's obvious that hot-minded intentions ground the opinion. Well-worthy 32 lovely pages for US\$4 (Europe) or US\$5 (elsewhere). (C/O MIKKO LAPPALAINEN, YLIOPISTONKATU 14bA3, 20110 TURKU, FINLAND)

WOUNDED#6 *Wounded* is about to be the best Lithuanian fortune teller of underground extremism labelled as harsh / electronic / gothic. *Kirlian camera, Nembrionic, Luciferion, Endvra, Screw, Shinjuku Thief, Kevorkian death circle, Synthesia murder program, Abscess* as well as fat review-cuts. If you need any, *Wounded* could be your guide throughout the hottest sonic outbursts. A layout is also well-organised to sum up all endeavours to the main point. 5 USD everywhere. (MINDA LAPINSKAS, ZAIBO 10-75, 2050 VILNIUS, LITHUANIA)



GRAFFITI VERITE: READ THE WRITING ON THE WALL (video) This is an incredible documentary of sprayed art. The film by Bob Bryan is produced by highly professional skills containing views of some 24 most talented graffiti artists from LA. They talk about their motivations & evolution of their art. Graffiti Verite strives for recognition of this culture allowing the audience itself to consider this to be the vandalism or a new amazing form of mass art. "Required viewing for all citizens of big cities that don't understand the significance and impact of graffiti" - Moreover, witnessing film's importance, Graffiti Verite was awarded the CINE GOLDEN EAGLE FILM & VIDEO AWARD, 1996 NATIONAL EDUCATIONAL MEDIA NETWORK'S "Gold Apple Award"... Not enough said, this effort is a winner in two aspects: as an amazing exposure of graffiti art and a stunning film itself as well. (BRIAN WORLD PRODUCTIONS, 125 S. WILTON PLACE, LOS ANGELES, CA 90004, USA)



I have an existential map; it has 'you are here' written all over it. — Steven Wright

EDITOR'S COLUMN

Unfortunately one day I pried into philosophy's region on Internet. Immediately I realised those famous men said all the things which had taken a lot of my mind's room while I was making this fanzine. Thus I decided to use their quotes instead of writing my own ones. Hopefully, you also will find it helpful as I did.

Have a good time improving yourself.
Yours, *Saulius*

"No culture can live, if it attempts to be exclusive."
- Mahatma Gandhi

"Do not fear to be eccentric in opinion, for every opinion now accepted was once eccentric."
- Bertrand Russell

"Prediction is extremely difficult. Especially about the future."
- Niels Bohr

"The reasonable man adapts himself to the world; the unreasonable man persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man."
- George Bernard Shaw

"The community stagnates without the impulse of the individual. The impulse dies away without the sympathy of the community."
- William James

"If fifty million people say a foolish thing, it is still a foolish thing."
- Anatole France

"About all you can do in life is be who you are. Some people will love you for you. Most will love you for what you can do for them, and some won't like you at all."
- Rita Mae Brown

"To laugh often and much, to win the respect of intelligent people and the affection of children, to earn the appreciation of honest critics and endure the betrayal of false friends, to appreciate beauty, to find the best in others, to leave the world a bit better, whether by a healthy child, a garden patch, or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded!"
- Ralph Waldo Emerson



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ALLEGIANCE SKINMAN (adv. tape) The second studio effort of those fellows went even more groove approach. Some



may find hints of mighty Machine head, yet Allegiance still pays the tribute to the golden age of thrash. Nevertheless, everything from the punchy production through playing skills correspond the highest standards here, for all that the merely old remnants decrease the value. (ALLEGIANCE, PO BOX 97, ARMADALE 6112, WESTERN AUSTRALIA)

BANDOG MY TIME IS AT HAND (adv. tape) Blood pumping punk / hardcore amusement, even it is constructed of songs to be built under similar scheme, nevertheless I can't keep still during the whole thing. The underground will stay alive while there are bands of similar high-speed attitude. (MDC, APARTADO 274, 2735 CACEM, PORTUGAL)

CRYPTIC MALEDICTION COGNITIVE DISSONANCE Even the band's members admit



that this is a very raw material of their own and currently they have

progressed a lot, thus I must just ratify the truth about this tape. Patterns of such horrible death metal go nowhere at present. (ZULKIFLI, PO BOX 12342, 50774 KL, MALAYSIA)

IN MOST CASES, DEMO TAPES ARE FIRST-FRUIT FROM MUSIC-STRANGERS. DEMO TAPES MAY BE A TURNING-POINT IN THE CAREER OF ANY MUSICIAN, AS WELL AS A BREAKUP OF THE BAND. THIS REVIEW SECTION IS HOTCHPOTCH OF THE REALLY AMAZINGLY PROFESSIONAL ATTITUDE AND THE MORE HORSE-DUNG ORIENTATED STUFF. AT THE LAST MO, I DECIDED TO DELETE THE RATING SYSTEM AS THE CHANCES MIGHT BE UNEVEN FOR ONES FEATURED INSIDE.

EXCRATED ALIVE / FORGARDUR HELVITIS EL DICTATOR EN CASA I really don't know what was an initial intention of bands: to play punk, black or simply noise, nevertheless it is pointless. All musical guru don't trouble yourselves with "masterpieces" alike. (C/O JOSE A. DOMINGUE, CIARGENTARIO No5, 2oA, SEVILLA, CP 41008, SPAIN)

DOWNER SWELL The demo Swell was recorded lively, perfectly showing the band's capability for live shows. An incredible amount of fresh and raw energy is gained here. While being among musical ranks of latest Napalm



death, Downer owns the potential for the highlights of new era groovy death metal. (DOWNER, 16 HILLWOOD AVENUE, WARWICK, WA 6024, AUSTRALIA)

FINAL FRONTIER WHEN DESTINY FALLS TO RUIN Final frontier is another project of the current obscure ambient trend. Plain enough at very beginning, it gets more tangible later. Well-known experts of Cold meat industry might find it gravely amazing, yet I wish more concrete charge here. (DUNKEL PROD., C/O MOONFISH CULT LAB, SAGVEIEN 23, 0458 OSLO, NORWAY)

MONK JOHN MARLER LAMENTATION A young monk grabbed a guitar and started to sing out his religious visions. Musically it has a slight value, yet as frankly produced that at times it takes the breath away. (YOUTH OF THE APOCALYPSE OUTREACH, PO BOX 130, FORESTVILLE, CA 95436, USA)

MORTHOND DEATH TIME The tape dated 1991 has been delivering Death time to the brave ones for five years. Full of very dreadful and obscure instrumental compositions of ambient nature, this one isn't for the daily pastime listening. (COLD MEAT INDUSTRY, PO BOX 1881, S-581 17 LINKOPING, SWEDEN)

MORTUARY HAZARDS OF CREATION (adv. tape) If there are still hard-dying strangers who feel nostalgia for thrash which had gained a cult status to Kreator five years ago, they may try Mortuary. This band owns skillful musicians yet the situation is much worse concerning fresh ideas. It is obvious that future belongs to others. (GERMONVILLE PATRICK, 192, AV. DE STRASBOURG, 54000 NANCY, FRANCE)

RATIONAL

SHALLOW

IRREGULAR

MUSLIMGAUZE If you have ever heard *Konstruktivists* it will get you a clue about this tape. Minimalistic rhythmical structure and sparse employment of pc "wav" files draw into almost tranceful response to whole sonic pressure. (ALISTAIR BINKS, 79 PARKGATE RD, CHESTER, CHESHIRE, CH1 4AQ, UK)

NYARLATHOTEP Fortunately promo tape '96 contains only one short song with a long crappy name, yet it's quite enough to get bored about this stuff. Some hints to *Dischordic Orchestra*, yet the lack of competence leads this nowhere. (c/o MAKOTO FUJISHIMA, 3-2-3-401 OJI, ATSUGI KANAGAWA 243, JAPAN)

OMNIVOROUS FLOE

Evidently there was a desire to avoid all industrial metal clichés and the band has succeeded yet the final



result is rather odd one. The bittersweet vocals cause the disorganised whole, though some promising tricks are packed inside, thus next time this formation might surprise the industrial planet. (KUBA, JANASA 15A/22, 40-855 KATOWICE, POLAND)

SADIST TRIBE (adv. tape) The first album was highly prized around, the second slab also demonstrates *Sadist* is certain band above colleges. *Tribe* went the more avangarde approach mixing majestic keyboards with a la *Atheist* jazzy texture. This appears to be not boring, still this formula isn't so prodigy alike nowadays. (SADIST, VIA DEL CASTELLO 25, 16036 RECCO (GE), ITALY)

RESURRECTURS EVIL CONFRONTING EVIL After a dreamy melodic intro, the avalanche of brutal grinding death presses down. Most of you are already familiar with



this attitude by the efforts of *Cannibal corpse* and likes, thus you won't find here anything to be shocked up. (C/O CARLO STRAPPA, VIA MEDAGLIE D'ORO 73, 63023 FERMO (AP), ITALY)

SKUNKWEED KEEP AMERICA BEAUTIFUL (adv. tape) A strict guitar-orientated portion responding to culture of the *Smashing pumpkins*,



Soundgarden and likes. Despite of powerful production, *Skunkweed* isn't owning genius when composing own tracks; this band is in need of highly refreshing stimulus. (ROYALTY RECORDS, 176 MADISON AVENUE, 4th FLOOR, NY, NY 10016, USA)

SPOOGE NICE AND WARM I haven't heard such a bizarre hotchpotch for a long period. The band manages (and makes this pretty professionally) to incorporate everything from hip-hop, rock, jazz and whatever else in between. It has no very serious effect on my appreciation, anyway it will inflict ultimate emotions to every freak. (SPOOGE, 1082 FRANCES DRIVE, VALLEY STREAM, NY 11580, USA)

SMASHPALACE The real satisfaction for all progressive metal experts. All four songs of the tape have their identity, they aren't complex yet very catchy performed. Evidently a lot of attention goes to lyrics; notice also



their modern approach and get a band which deserves a full-length release immediately. (SMASHPALACE, 3335 HAMLIN STREET, RACINE, WI 53403, USA)

TRAUMA COMEDY IS OVER Death metal again. No charms sights here as those riffs are as old as our mother earth, perhaps it could review differently if was released some five years ago. (C/O ARKADIUSZ FURDAL, UL. DASZYNSKIEGO 6, 82-500 KWIDZYN, POLAND)

VORTICE CREMISI The band admits their large *Kyuss* influence and it's obvious here. However, this tape radiates its positive energy and should be a nice choose for fans of intensive groovy rock. Moreover, the demo was also released onto mcd format to satisfy your needs. (MASSIMO DI PRENDA, VIA MONTE S. MICHELE 3, 60124 ANCONA, ITALY)

WITCH-HUNT PROPHECIES OF A GREAT PLAGUE (adv. tape) A ferocious yet with a handful of melodies dose of death metal itself. The stuff is rather tastefully composed and accurately recorded, but it won't astonish with its novelty, a load of bands had been exhausting the genre's resources many times before. (X-RATED RECORDS, C/O MATHIAS KIETZMANN, APDO. POSTAL 1-2023, CUERNAVACA, MOR., C.P. 62001, MEXICO)

-What's up folks? The second album *Drowned* has been just released. So, how are you doing now?

-Hi Saulius, I am *Fredrik* and everything is just as fine as it could be at this moment. I'm sure everything is going to be as fine as expected.

-*Drowned* is packed with an energy previously known from *Pantera* / *Meshuggah* camp. What is your opinion about those mighty ones? How do you feel when being compared to other bands?

-Of course we do like *Pantera* and especially *Meshuggah*, me personally have a bit of a problem with *Pantera*'s "do drugs / half racism" attitude though.

Being apart of this business, it's not really much to do with critics comparing us with other bands, so let them do it - we don't care anyway!

-Whose invention is "top gear power groove"

Great songs are the key to everything we do

With its bombastic second album, SWEDISH **CAPTOR** STRIVES FOR THE WELL-DESERVED WORLD-WIDE PROMOTION.

EVEN THE TINY **CALMANT** IS TRYING TO BRING YOU A BRIEF INTRODUCTION TO THIS CREW PROVIDING WITH SOME QUESTIONS WHICH WERE APPLIED TO THE ONE GUITAR-MEN OF **CAPTOR** - *Fredrik Olofsson*. THE ONES REST CROWDING TOGETHER ARE: *Christoffer Andersson* - bass, *Magnus Fasth* - vocals, *Niklas Kullstrom* - guitar and *Angelo Mikaj* - drums.

label? Do you think this one is the right one to characterise your sound? Where is a key of your identity?

-We don't do inventions, we write songs and every new release from us is the right one to characterise our sound at that time as we are a continuously improving band. Our key of identity is the five of us in the rehearsal room making new songs. Great songs are the key to everything we do.

-Could you give a hint what sort of *Drowned* is portrayed on the album's cover? What meaning does the title symbolise?

-The album's cover of *Drowned* is the can with oil and various kinds of poison in it, could be symbolising the life for a lot of people in this time of extreme unemployment etc, but it's up to everyone to make out their own opinions about it.

-*Captor* has already been counting ten years of its story, a pretty long period for a band. How much has been left from the former status? What kind of valuable experience have you learned? What kind of success has the group gained?

-A band that doesn't improve anything in five years (the first five was not really *Captor*) shouldn't be playing together any longer. And as *Captor* is an improving band there's not really much left of the style from our first demo but if you listen to it and compare, you will hear that *Captor*'91 has the same attitude behind our music as *Captor*'96 has. We've learned not to trust really anyone in this business until you got it in black and white. *Captor* is always breaking new ground and does music we feel for ourselves, otherwise we wouldn't do this anymore.

-Should *Captor* be a predictable name (considering capturing its audience) in future to come? How many records should be sold out and

how many fans should the band gain to complete the mission?

-Of course, *Captor* is a predictable name. We don't really think in those terms - we will continue with *Captor* as long as we feel we have something to show the world hoping to sell as many records and getting as many fans as possible - this is not a mission it's a life.

-Owing to my promo copy, I can't bring an exact idea of your lyrical message. What are the main topics you deal with?

-It's *Magnus* who writes the lyrics, so I can't give you a correct answer on that, but he writes a lot about

the nearest future?

-Great music. Five breaking faves (personally):

At the gates is worth more attention for their latest album.

Korn will be really big with their next album.

Alice in chains will do a new *Dirt* and rule my life again.

If *Slayer* comes up with a good album I'll listen til my ears bleed.

And of course the Swedish band *Crow* will get a lot of attention with their first full-length cd in September (1996) - I've heard it but I'm sure you've not.

-What kind of secret should *Captor* bring into the next album? Who is the leading



life itself and personal tragedies of people around him.

-What countries had you visited being out on tours? Which one is the best place for *Captor*'s music? What cool bands had you ever been on tour with? If you could choose, what three bands are the most wanted to tour with?

-We haven't really done that much touring (yet). Germany is a big country for our music. We've been playing with bands like *Clawfinger*, *Dismember* etc. Three dreambands to tour with: *Alice in chains*, *Ministry* and *Iron maiden* with *Bruce Dickinson* and *Adrian Smith*.

-What kinds of gigs do you prefer: totally going-crazy audience or rather restrained listening public? What kind of alcohol-type releases do you let yourself to use? Does that provoke a completely slamming party?

-We prefer a totally going crazy but still listening to the music as well as to the audience. We mostly drink beer.

-What could be an explanation for leading Swedish scene? What bill of your five faves do you expect to make a great jump in

CA

creative power inside the band? Is it a long and suffering process to write a new track?

-The secret of the next album is for you to hear at the release but I can tell you it's really powerful (we're working on the songs right now). We're all the leading power behind our music. We write one song in about two rehearsals and if it is not finished at the third we often throw the song away.

-What are your nicknames? Do you use many obscene words when you are out of luck at rehearsals?

-Our nicknames are: *Kula* (*Niklas*), *Olof* (*Fredrik*), *Didi* (*Angelo*), *Mange* (*Magnus*), *Crobbe* (*Cristoffer*).

Yes, we use a lot of obscene words at a bad day but they are all in Swedish, so you wouldn't understand them anyway.

-Where do you expect the whole metal music is going to develop to? Do you feel that the freaks listening to metal, hardcore and extreme techno are about to

listen to the same sort of music? What do you like to listen during time off?

-If we knew where the metal music is going to sound during five years, we would be doing it right now. Yes, I think your right about that the metal / hardcore / industry-type techno fans probably have a lot in common thinking about my self, for example. At my time off, I personally listen to a lot of Different music, for example: *Fear factory, Alice in chains, Stone temple pilots, Meshuggah, Ministry, Filter, U2, Korn, At the gates, Satriani, Dream theatre*, even I can dig e-type and *2unlimited* though I wouldn't buy any records with them.

-Do you consider Sweden to be a good place for the young people to live in? If you could choose, what country you would like to spend your life along?

-Yes, Sweden is really nice and safe place for a child to grow up in. Of course, the problems with rasism, violence and drugs are gaining here too; probably it has to do with the high unemployment at this time. But I still think that Sweden is the most decent land in the world.

-How much money you had put into the band is coming back? What sources do you get cash from? Is it possible to survive on the university grant?

-Putting money into the band is always to take a chance, but you have to do it and I'm sure it's going to pay off. Two of us have work to go to and the other three of us are getting money from our unions unemployment accounts. No, you can't live only on the university grant but if you are Swedish citizen you can always get a special loan so you can live while you are studing and, of course, the social security system is very well developed here. But

PTOR

they're working on reforms on that as well.

-What part of your life do music and playing in the band fill up? Do you prefer the "night-style" of spending your time: attending clubs, gigs, etc.? Is your town a nice place for such type of entertainment?

-Music is almost everything in our lives. Me myself can't "prefer": I'm spending the 24 hours of the day with music as I'm also a sound-engineer / producer. The night-life sucks pretty badly in our town (*Katrineholm*).

-Whom would you like to see yourself after some twelve years? What kind of support does money provide for a human being?

-After some twelve years I would liketo see myself as I am - *Frdrik Olofsson* and not a drug-addict or something and I think the others can agree to that as well. About the money part, I would like to say that money doesn't matter to live a decent life but I can't. Unfortunaly, peace and love don't buy that much food.

-Well, I've asked all questions I actually had in stock. If you still have something to add, this stop is a good one. Meanwhile, thank you very much for your great thoughts.

-Well, what can I say? To everyone who read this - buy our album and have a great time. It was my pleasure to answer your questions.

Trylok

has almost been counting four years of its existing. Had the activities begin when all the crew got together or was it just natural extension of old-time friendship? What was the stimulus to start?

-I knew energy since the „good old days of E.B.M.“ and we participated the same enthusiasm towards bands e.g. *Front242, Nitzer Ebb, Die Krupps* and the like. Mind already worked on several computer-games, programming the graphics, animations,

The band's members are hidden under pseudonyms, sharing up the creating tasks simultaneously. So what tasks do oppress everyone individually? Are there only musical projects you are contributing to?

TRYLOK is an Austrian project starting off in October 1992 and treating with electronic music and computer graphics, consisting of three members: MIND, ENERGY and STRATEGY. Each member has got his tasks inside the project and works simultaneously on all tasks as well.

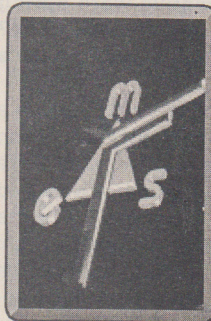
Interview with STRATEGY

sounds and efx. I got introduced to him through a friend of mine. Because of mind was able to treat with all computer-concerned activities we were assured that we would be able to evolve soundscapes that we were thinking of. It took us now four years to build up the equipment and comprehension we needed.

-How did you come up with the name? Could it be realized as try+look?

-There's no linguistic meaning behind the name Trylok. We needed something that would express our variety, to include all styles we're working on in the project and not to inflict a pregiven suggestion that could be misleading. On the other hand the name had to be useful for designing an imprinted

logo - especially using the „Y“.



-We adopted the so called „unidentified men“ - concept because we think it's not so important to show up who are the projects members than moreover to present the project as a whole in the front-line. We like to stay as persons in the

background, so that's why we chose to take pseudonyms „mind“, „energy“ and „strategy“ reflecting major parts of the project. Every member has it's own tasks and works individually but also we're working on all tasks together so we're creating a more diversified band with lots of styles. When working together, mind creates the lead-synths, surfaces, effects, energy is working on the percussion and bass-sequences, I'm contributing the vocals and I'm responsible for the artwork of Trylok, that we're regarding as a major part of the project. It should support and underline the music - the visual feedback in a sincere manner.

-Why electronic? What were the main influences affecting the forming of your musical priorities? Has electro-based music any advantages to other forms of predominating music?

-We are fascinated by the possibilities modern sound-technology provides. It allows us to include instruments not being able to be played by your own hand but nevertheless creating soundscapes giving you the chance to dive into it, to get a touch of an atmosphere that is not to be described by words. We were influenced of course by the great electronic pioneers Kraftwerk, Jean Michel Jarre, Vangelis,... and the electronic bands

of. In fact most musicians disliking the use of electronic instruments are worrying about the fact that it'd take a long time to play a guitar perfectly but you even don't need at all to play an instrument if using a sequencer. I think that it depends on the listener what kind of sound you like but for sure you can do a cool session by punishing your machines as well. We like the electronic characteristics and enjoy listening to perfectly arranged synthetics. But we also respect the work of musicians playing their instrument.

-Where does your creative work spring up? How does that process look like? How much of equipment is enough for a starting position?

-The initial point for a new song might be a sequence, a rhythm pattern, melody or even an emotion. When a song is prepared we're working very intensively. Sounds are created and fitted into the global concept. During the process the main-character of the song might change as well as the initial idea can be driven to it's maximum. It's not that much depending on the quantity of the equipment you're using but moreover on the quality. But I think the best equipment can be worthless, if there's a lack of creativity - which should be the most important factor.

-Is Trylok a productive formation? How many compositions do you have in stock? How much does it take approximately to produce a new track?

-Yes, I think we're quite productive. We're working most days a week in the studio and concentrating our effort on the quality of a song and not to „produce“ a row of songs we can't identify with. It's depending from song to song but average time we take for a song is from fifty to about one hundred hours.

-Is it very tiring to contribute to various other projects? Could you remember your most successful trade? What is the band getting in return?

-We don't feel it tiring collaborating with other bands or projects. It's only depending on the time we've got to invest. As our collaboration is mainly based on a friendly relationship, so we did most of the previous work as a trade of exchange. Up to now I've had the chance to do the vocals on few songs of the German act *Lights of Euphoria* and remixes for *Lights of Euphoria* and the Belgian formation *!AiBoFoRcEn<-* are in preparation. We did the whole artwork and layout for the compilations *Tomorrow Never Came I and II*

coming up from those roots (Die Krupps, Front242, ...) We think that the use of electronic instruments help us to reach an appropriate result. It takes a long term to study an instrument part for a song so that you're able to play it perfectly (e.g. guitars used by Metallica) and therefor you won't pick too many instruments. But we like to create complex soundscapes, therefor we would need many musicians and all doing their part perfectly. There are many sequences included, that fast that it won't be able for someone to play it but I won't say for general that electro-based music has advantages. It's depending on the style and on the instruments you might use and you like of course. If you prefer the sound of an acoustic guitar and you want to

as well as the layout for the German *Krankheit der Jugend* and now preparing the layout for the English *Venus Fly Trap*.

-Does Trylok already possess any or is working on a certain image? What do you think of mtv or viva artists when success is being ensured by a good-looking image mostly?

-We'd like to adopt the image of being some kind of unpredictable. And concerning the persons working in the background of the project we want to form the unidentified-men - image. The project demonstrates the variety of expression due to individual creativity. Most bands on mtv or viva are gaining for the big money and therefor they have to submit to an predicted image. It should be a personal decision whether to give up the personality in advance for public acceptance. But we are

compose a ballad with just vocals and accompaniment you might reach your result by playing the guitar on your own instead of arranging samples.

-Currently there are tons of labels to describe every single note, yet even such headstones of contemporary music as techno, rave, house, industrial, electro are interpreted pretty differently. Could you give your brief descriptions of your own on above mentioned labels? What point do you forecast the musical evolution comes to?

-I think its quite important do distinguish between music like techno, rave and industrial or electro. They usually are all predestined for the dancefloor so every one should decide on his own, whether he enjoys to get „drunk“ by hypnotic rhythms or get lost in the realms of complexity. Music will be experienced most personally - but if music has negative aspects due to the main message

or target behind it, I'd rather refuse it. I

dislike for instance the drug-problem coming up with rave-events. As it seems many people aren't able to enjoy music without being on trip and I believe that that's not the way it should go. Music should help and support the individual to strengthen soul and mind to accomplish problems - not to create them!

-What do you make of hi-tech musical opponents' arguments? Do you agree that it's a lifeless form of music? What do you think about such criterions be bounded to music as: spontaneity, scrupulousness, concentrated listening, rioting parties?

-Far away from being a lifeless form of music. The technical stuff used for creating music is just another kind of instrument but nevertheless you're able to arouse emotions. Yes for sure the sound of a synthetic wave won't have the same characteristics as the sound of an flute for example. But you won't compare a guitar to a piano-sound as well. A synthesizer provides more possibilities to create spherical and interesting soundscapes than you might think

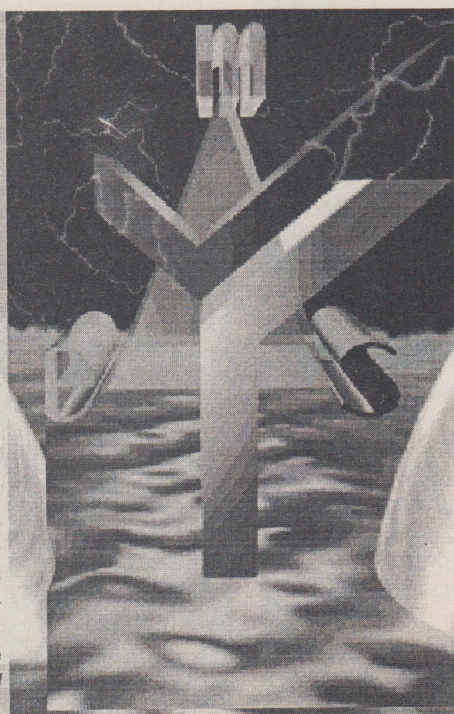
not fixed on money. We're doing that kind of music we like and we want to follow our concept and not someone else's concept.

-In what places your music is being played usually? Are there any good specialized clubs where electro music of your nature is desired to be seen live performed? Do you make any particular show when appearing lively?

-Trylok is a mere studio-project, so no live-performances are planned, even we've been asked to several times. But who knows, maybe one day we'll decide to perform live, nevertheless we think it's quite difficult to perform with a set of most diversified sound-structures and to play just one part of our set won't be *Trylok*. I don't know exactly, where our music is played. We know from several discos and clubs our songs are played but I think that many songs invite to listen to in an more relaxed atmosphere in order to dive in the realms of synthetic spheres and enjoying it.

-What kind of responses you have been getting due to mind energy strategy effort? How have the things changed after being signed to Music Research label? How many releases do you still owe to this label?

-We were rather astonished when we read all the reviews on *mind energy strategy*. We really got very good critics and also compliments from many countries, nevertheless we're distributing this limited CD ourselves and therefor it's slightly difficult to get this album.



Due to the release of *mind energy strategy* we got several offers concerning contracts. Finally we decided to sign to the German label *Music Research/Zoth Ommog* but nothing changed related to our work apart from the fact that our official debut album *Interminable* is provided by distributors and the label is working out the promotion. We're doing the whole artwork and layout as well as the digital master-mix and the pre-master CD. So the sound won't be changed by the label and that's very important for us that we've got the „control“ over the production. The label has an option on two further releases and if they like the stuff they'll release it. But it's for sure that the next album will be released on *Zoth Ommog*.

-What are actual streams of energy Trylok wanna activate to their listeners? What qualities are the most respected in your fans? Have you ever thought about a fanclub?

-We are seeking for activating positive streams of energy. We hope that the listener will not only listen, dance or enjoy our music but also take the time to think about important matters like humanity, equality and individuality in order that every human will provide his own part to help solving global problems. We believe that it's important that you have to get aware of the definition of freedom. Your freedom must not be oppressed but you have to realize and accept the freedom of the others as well. I think it's maybe too early for forming a fanclub. We've just released one album and we are newcomers and I think that many electronic listeners even don't know about the existence of *Trylok* right now. We are thankful for all letters, critics and mails we receive and we're responding to all of them. But if there should be people inter-

ested in supporting our work like a fanclub or else they are welcome to contact us.

-What kind of music could be found among your collection? What are the most promising artists from your point of view nowadays? What is your opinion about current Austria's musical scene? What could be your „dream concert“ of all times you would like to see?

-We all are listening to most different kind of music not mere electronic/E.B.M. stuff but also bands like e.g. Jean Michel Jarre, Metallica, Erasure or even Loreena McKennitt and more, depending on each member. Amongst the electronic area, I think bands like *Front 242*, *Frontline Assembly*, *Die Krupps*, *Project Pitchfork*, *haujobb.*, have a really great and admirable potential. But we've got sincere respect for innovative bands and acts we can feel the effort growing in it.

Here in Austria there's nearly no scene for electronic music at all. We just know of few bands like *Rame*, d.k. and *Mind Walk*. I think it's really not popular to do electronic stuff here in Austria, most bands are coming up from the metal, rave and show-music corner.

Front242 1991, Zürich has been the best concert I've seen up to now. I think one of the probably best concerts would be a *Frontline Assembly* - gig.

-Have you got some free time for non-musical and non-business related occupations? How do you spend it? Have you got a full-day employ?

-Of course we've got spare time. When we are spending it together, we mostly plan some activities in nature. On the other hand we also care for our relationships. Because the project takes that much time and we want to do it as good as we can, we decided to leave our jobs, so that we can concentrate on progress of *Trylok*. You might ask, how we manage to live without money? Well, each member just saved a small earning that allows us to live or should I say survive? No, it's no problem if you are prepared to get rid of all unnecessary stuff forming your life. We try to earn some money by doing layout and artwork for bands and la-

bels interested in our work.

-Is Austria a country where a young individual can easily find his place in society and start to live on his own? Are you satisfied with the direction your life is getting along?

-It's rather easy to find his own place in society here but you have to be conscious of the way you want to live and how to integrate yourself, it's your own choice. But I'm afraid many young people don't even attempt to think of future, they prefer to live for the moment and just enjoying life without compromise.

I think the direction and the present progress in our lifes is very satisfying for us. We have the possibility to form and create our mind on a very creative base and also doing it independently.

-What kind of extreme attitudes you dislike mostly? Which place in the world do you consider as a potential danger-bringer to the rest?

-We dislike any extreme attitude being responsible for the oppression, disintegration, inequality and separation of any humans. I consider all places where few people gain an authoritarian power over the populace and nations, where any kind of religion is dominating, which doesn't tolerate any other form of faith, to be a possible risk to the rest of the world.

-What sort of steps should everyone expect from Trylok in the nearest future? When the new album is planed to be unleashed? Has it any „worktitle“?

-Right now we're working on new tracks. The graphical artwork for the next release is already prepared and the album will be called *contrast*. The release is scheduled for the begin of 1997, maybe we'll release it earlier but we'll see about that.



Your debut album is issued under symbolic name *Interminable*. What is the main idea to be hidden behind?

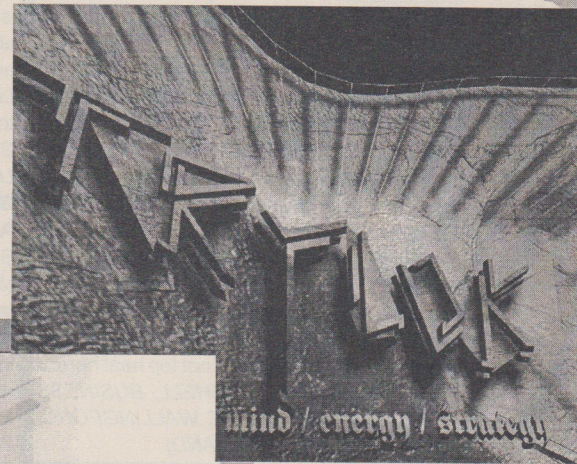
-We wanted to express the main target behind all compositions on this album. They should deliver some kind of positive energy and this should hopefully last for eternity. There's a huge effort of emotion and elaboration integrated into each individual song. We hope that the listener will be able to achieve a very positive, personal-experience from the album.

TRYLOK full-length releases:

MIND ENERGY STRATEGY CD 1995 (self-released)

INTERMINABLE CD 1996 (official debut)

TRYLOK PO BOX 625 A-6905 BREGENZ AUSTRIA



-Thanks for your time you have wasted for. Maybe, you still own some strength for closing words, don't you?

-There's really no time wasted. It'd be nice if there are few readers of *Calmant* enjoying our work and we really appreciate to hear your opinion or if you are interested in *Trylok*-artwork or layout for your release so feel free to contact us. Thanks to all supported us so far. We hope that mankind will regain consciousness before mother earth will collapse.

Perhaps you have already noticed that this issue contains more music reviews than ever before. I honestly tried to do my very best giving a chance to every piece of

music to be featured within this section. However, when dealing with a heavy crop of records you must proceed with full competence. All reviews contain the maximal amount of low-flying phrases

- 1 PURE REJECTS
- 2 PATHETIC TRY
- 3 WORTH LISTEN
- 4 EXCELLENT JOB
- 5 CLASSICAL SLAB

I found fit in a few sentences only. On the purpose to sum up the whole and to make the record-hunting more profitable and quicker as well, the following rating system was installed.

Album Reviews

volume 1

ABSCCESS JOURNEY The second electro manifesto ranked under the wings of German Abscess (death metal fond topic, I guess?!), this material evidence combines traditional ebm dancefloor style with fragments of cyber sound to accompany a listener to the bizarrely dimensioned highway of contemporary trance world. The band possesses delightful ambient presentiment throughout the compositions, giving troubles to next musical rivals. » 4 « (GLASNOST MUSIC, GLOCKENGIESSERWALL 17, D-20095 HAMBURG, GERMANY)

ADRAMELECH PSYCOSTASIA Death metal reminiscence to tell who had been ruling some five years back; presently *Psychostasia* is just a release being late as all shapes of old-school grinding brutal stuff seem to be used and re-used and re-re-used hardly countable times before. Still, if there are ones who care of delayed death metal, it's probably one of the best examples provided with clear sound of this vein around. » 2 « (REPULSE RECORDS, PO BOX 50562, 28080 MADRID, SPAIN)

ANOTHER ROUND OF GOLF A PUNK HARDCORE COMPILATION The six neo-punk era groups come near with two tracks of their own each; those gangs are treating as *Shutdown*, *Brainless*, *Stab happy*, *Amperсанд*, *Capability green* and *Funbug*. Everyone to be featured within is devoted to moshable and intensive musical principles, still ranging from rather calm states right to happy warlike hardcore breathings. Still pretty hot if not top heat here. » 3 « (PHD, UNIT 15, BUSHELL, BUSINESS ESTATE, HITHERCROFT, WALLINGFORD, OXON, OX10 9DD, ENGLAND)

ARCANA DARK AGE OF REASON Here comes a debut full-length album only, though Arcana is a kind of formation that has already set a huge name among cold-wave ambient lovers. And it deserves. This Swedish duo (*Peter Pettersson* and *Ida Bengtsson*) manage thin atmospheric keyboards and distant voices of spectres. While owing a talent for both gloom and pensive songs, the band proudly stands next to *Mortiis* complex-type arrangements. » 4 « (COLD MEAT INDUSTRY, PO BOX 1881, S-581 17 LINKOPING, SWEDEN)

ARCANTA Freezing one's blood, sonic tears are dripping down from the bottom of the heart. The beautiful melodies of religious songsters are seizing the soul and freezing the mortal body. *Brother Tom's* crystal clear voice is figured in; it almost changes the background sounds to notes of no significance, because of individual magnificence. Four steps towards meditation

and catharsis if you prefer such way of self-realisation. » 3 « (PROJEKT, 500 W. CERMAK #711, CHICAGO, IL 60616, USA)

ASGAROTH THE QUEST FOR ELDENHOR Black metal is a very rare production to be supplied with non-reiterating textures flowing from every stuff of this nature. The exception isn't for this release too, yet *Asgaroth* have better succeeded in striving to capture the atmospheric sense. Songs are streaming naturally to be tastefully balanced between tempo and melody. Methinks, a matured enough piece here. » 3 « (REPULSE RECORDS, PO BOX 50562, 28080 MADRID, SPAIN)

ASPHYX GOD CRIES Having already four albums in stock, yet the band's earlier efforts were far away from this new one. *Asphyx* delivers uncompromisingly fast and complex material, filled with tedious and melodic solos. All hard-dying death metal freaks must be prepared as it is a perfect model how classical death metal album should sound like. Finally, take a note for howls of the band's original vocalist *Theo Loomans* as they fit perfectly here. Nothing else to add. » 3 « (CENTURY MEDIA, 1453-A 14th STREET #324, SANTA MONICA, CA 90404, USA)

ATMAN LIKE PURE UNWAITED MAGIC Some poor black-noise-sonic-kind metal extreme should be considered as "true" by someone, meantime I suppose it's pure crap unless you prefer *Dark Throne* type buzzing instead of any intelligent sort of music. The likes *Atman* and others will die as soon as the trend fades away. » 1 « (REPULSE RECORDS, PO BOX 50562, 28080 MADRID, SPAIN)

BATHORY BLOOD ON ICE Fans of cult *Bathory* have been waiting since 1988-89, the period when *Blood On Ice* was originally recorded. Nevertheless, the time hasn't got over this epic album, it still sounds freshly in front of hi-tech equipment. Based on a saga bearing the same title, the music within is very majestic yet rather monotonous heavy metal. Fortunately, both the voice of *Quorthon* and the chorus sound so imposing to make this slab pretty extraordinary. » 3 « (BLACK MARK, LUXEMBURGER STR. 31, D-13353 BERLIN, GERMANY)

Bernard FORT FRACTALS **Eliane RADIGUE BIOGENESIS** **Ralf WEHowsky NAMELESS VICTIMS** *Bernard Fort's Fractals* are formed of minimalistic dripping beats and high interval frequency for the purpose of rendering views of computer fractals. In this case, the results are interesting just for those who once had a collision with these cyber forms

of life, otherwise consider the plate as another experimental noise pang. <> *Eliane Radigue's Biogenesis* do prolong the explorations striving to find the optimum argument of life in cyberworld. Pulsing electrodynamics is very much alike to the strokes of heart in a background buzzing of instruments. <> *Ralf Wehowsky's Nameless Victims* are performed in a more human way, yet they don't put things in anyhow distinctly as it makes a problem to catch bustling silence. (METAMKINE, 13 RUE DE LA DRAGUE, 38600 FONTAINE, FRANCE)

BEYOND REASSEMBLE America's hope *Beyond* means fatal might: tearing down and chopping up. The crushing sound is beyond *Mike Tholen* (engineered likes *Ministry*, *Screw*), with a know-how embraced bombastic mixture of industrial death. Although *Beyond* bears the resemblance to ones who are playing sound instead songs, it is humanly impossible to remain unmoved by tracks capturing the total moshable feeling. » 4 « (PAVEMENT MUSIC, 17W703A BUTTERFIELD RD, OAKBROOK TERRACE, IL 60181, USA)

BEYOND NORTH THE DARK IS MY FATHER A power behind *Pavor's* drum kit - *Michael Pelkowsky* himself takes care about every single note here. The massive charge of rumpling metal equally fitting death, doom & atmospheric labels contains five various themes: those of them reaching black metal status fade away insensibly, the others of much more orchestral manner will surely survive. Quite musically unstable material, yet the majestic production, skillful performing and "all beyond evil" vocals are supplementary scoring off points. » 3 « (RAINER LANDFERMANN'S IMPERATOR MUSIC, LARCHENWEG 17, 53424 REMAGEN, GERMANY)

BLACK MARK ATTACK COMPILATION A bunch of bands from label's stem presents their masterpieces. Dealing with *Bathory*, *Necrophobic* (ultra fast death metal balancing on black metal bounds), *Edge Of Sanity* (massive Swedish death metal exposing), *Yosh*, *Momento Mori* (power metal centering around old-school standpoint), *Divine Sin* (more heavy than the previous act yet of the same birth), *Cemetery* (followers of *Paradise Lost* approach), *Tad Morose* (highly sung progressing heavy metal), *Agressor* (second-handed thrash without proper conception), *Lake Of Tears* (very melodic, rather slow and obviously great). In terms of metal, there are bands of diverse nature picked up together. » 3 « (BLACK MARK, LUXEMBURGER STR. 31, D-13353 BERLIN, GERMANY)

BLACK TAPE FOR A BLUE GIRL THE FIRST PAIN TO LINGER Staring at the moniker as Black Tape For A Blue Girl it is very likely to expect music out of order. Obviously, sounds being captured here present gloomy mixture of flowing obscure ambient and scaring gothic lamentations of the goddess The atmosphere within resembles the sullen *Dead Can Dance* era *Within The Realm Of Dying Sun* being rendered with perfection. Concluding, the music accompanies a 92-page novel for complete inspiration. » 4 « (PROJEKT)

BLACK TAPE FOR A BLUE GIRL REMNANTS OF DEEPER PURITY *Black tape for a blue girl's* another release has stepped further over ethereal boundaries. When listening to this masterpiece, all the surroundings should be denied for the purpose of absolute musical dedication. It's like a new-era sympho music with embedded vocals. It's a lush of violin, cello and electronic layer supplied with vocals' passion. It's an album called *Remnants of deeper purity...* » 4 « (PROJEKT, PO BOX 166155, CHICAGO, IL 60616, USA)

CAPTOR DROWNED Allowing *Captor* play on your hi-fi stereo should be very profitable in a case of maximum volume. Rumpling power / groove attack following the likes *Pantera / Machine Head* gives a hardly repulsing wipe for almost fifty minutes. *Captor* are from the newborn generation playing more sound than songs, yet they have succeeded due to the tasteful combination of this approach. Generally, all tracks tied within are worth each other, for all that lacking some scorching hits. Keep this band into your head. » 4 « (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK)

CENTINEX MALLEUS MALEFICARUM Swedish black metal promises no good listening here, even if half of the tracks were recorded at the famous *Unisound* studio. No matter how fast and evil to the ground *Centinex* are supposed to sound, anyway they intend to be completely uninspired and boring. Some pour keyboards are used here and there to make "scaring" or more exactly "childish" atmosphere. » 1 « (WILD RAGS, 2207 W. WHITTIER BLVD, MONTEBELLO, CA 90640, USA)

CHOP SHOP Plays EMIL BEAULIEAU RED & BURIED SMELL & QUIM DIAMETER OF ELVIS' COLON For those who prefer music, this review is recommended to skip for there is the **purest noise**. Not know what artists are hidden under these names these exploders of harmonies are trying to give some shape for all these cracklings, sizzles, mumbles and anything in between. The impression is everlasting, keep this patiently for sure headache. *Approved by Calmant. Sickos only* (PURE, 151 PAIGE ST., LOWELL, MA 01852, USA)

CMI BUDGET SAMPLER ...AND EVEN WOLVES HID THEIR TEETH A "made from and for depression" compilation. Turn down the lights and start listening to complete self-murder action; take any of within featured minimalistic killers to give yourself up. Frankly, this could be so possibly an album of one band instead of a pocket-full off fifteen artists, yet if picking some the most impressed ones draining out of this

slab, those should be *Raison d'être*, *Mortis*, *Ildfrost*, *Desiderii marginis* and *Morthound*, or better listen and drag your favorites by yourself. » 3 « (COLD MEAT INDUSTRY, PO BOX 1881, S-581 17 LINKOPING, SWEDEN)

COLLAPSE The self-financed album of *Collapse*, the band behind five demos and at that time felt ready for an album. The combination of every aggressive and loud consonance; it like *Carcass* meets *Nirvana* meets *Biohazard* meets whatever else. Wonderfully, this mishmash does not go past of no importance, contrarily it shapes an attractive result to listen. To go even further, the release undoubtedly is in need of top-notch production, meanwhile listen and enjoy the material of potency indeed. » 3 « (COLLAPSE, 13431 CANYONWOOD CT., MOORPARK, CA 93021, USA)

CONTROLLED BLEEDING DUB SONGS FROM A SHALLOW GRAVE *Dub songs* is clocking nearly for an hour overflowing in pensive fruitful arrangements and woven mesmerising rhythms. *Controlled bleeding* has laid down the decent ambient texture, and *Joe Papa's* chant-like vocals pave the way for success indeed. An obvious maturity is here; even if the digipak is labelled *play at high volume*, contrary, this one suits your relaxation needs at its best. I prefer this for my funeral party; hope you will come and meet me then, won't you? » 4 « (NYCTALOPIA RECORDS, HALDENSTRASSE 71, D-72631 AICHTAL / AICH, GERMANY)

CROCODILE SHOP CELEBRATE THE ENEMY Wow, it is still growing stronger every time my player spins *Celebrate the enemy*. The industrial house shaker conceiving the essence of danceable beats, providing trance-mode pulsing arrangements along with the delusively moved off voices. A heap of additional sonic bits and inconstant guitar drives appears here and there, undoubtedly the content is well-worth for industrialfloor lovers with brains. » 4 « (A TINMAN RECORDINGS)

CROCODILE SHOP CRUSH YOUR ENEMIES The slab containing mixes from the previous full-length. Refreshed, thus as great as its precursor or even greater because of selected remixes regarding the properly tracks. Enough said, just smoke some hash, close your eyes and groove to the progressive loops of rhythms. » 4 « (A TINMAN RECORDINGS, PO BOX 1114, NEW BRUNSWICK, NJ 08901, USA)

CROWN OF THORNS THE BURNING A second wave of Swedish death metal is to crop up revealing the new forms of melodic death. Considered among the followers of *At the gates*, *Miscreant* and stimulated greatly by *Slayer*, *Crown Of Thorns* bleed here. The burning is stuffed with fast, melodic riffs and structured with brains, yet not as good to listen from start to finish with a mouth widely open. Generally, the musical content is in need of impressive engineering work. » 3 « (BLACK SUN RECORDS, BOX 129, 401 22 GÖTEBORG, SWEDEN)

CYBORG CHRONICLES Frankly, I expected more from this described as *death metal transposed into year 2000* kind of slab. Basically, the structure doesn't go so far from the well-



established *Konkhra's* type of death'n'roll with slight industrial / hardcore influences. The general overview is average enough, as apart of massively engineered tracks there must be a suitable amount of perspective ideas, still *Cyborg* should be prised because of non-prognosible motion of songs. » 3 « (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK)

DAIZY DOWN INSANE DREAMS The Brazilian grunge band? Why not? Following their idols *Mudhoney / Smashing Pumpkins*, *Daizy Down* aren't supposed to sound clones-alike, yet they use principally the same crunchy sound, bum-ta-tatata-bum drums and kindly shrieking-type vocals. The final mixture isn't acutely done still tasteful enough, thus could be listened on various "hardly in prognosis" situations. Probably, if being from States or Britain, this band should often be seen on mtv's *alternative nation* action. » 3 « (HEAVY METAL ROCK, R. WASHINGTON LUIS 513, 13.465-000 AMERICANA / SP, BRASIL)

DEAD WORLD THANATOS DESCENDS The completed third album-length release *Thanatos descends* is my first sufficient experience of *Dead world* and I hoped for slightly another color of music. This doesn't mean that I was disappointed in this kind of stuff or something, but as the whole album is about to be divided roughly into parts of total industrial death violence (such moves prove *Dead world* as a master inside genre) and some five "thanatos" pieces of electro noise research (it may seem refreshing going to fans for a while, yet obviously every non-rotten-head may spit out works in the same spirit after purchasing and learning your hi-tech equipment), thus I rather skip those researches in order to suit my needs for metalized pulsing beats. » 3 « (MALSONUS, PO BOX 18193, DENVER, CO 80218, USA)

DEEDS OF FLESH GRADUALLY MELTED It seems that *Cannibal Corpse / Deicide* both followers and clones ain't dead yet, thus here is another senseless act. This kind of grinding brutality still has its consumers, so those of them take a note: *Deeds Of Flesh* surely contain everything you may ever dream about: giddy grinding, extremely roaring vocals, bestial riffing. Nice going in for sports. » 1 « (WILD RAGS)

DEEDS OF FLESH TRADING PIECES After *Gradually melting mcd*, *Trading pieces* followed. There are almost no differences between them, only sound production has improved and *Trading pieces* contains some ten grinding twin-originated pieces instead of four tracks in previous release. Moreover, it possesses a very serious negative thing too: the material clocks about a half an hour, thus the last tracks within will always remain non-heard ones. » 1 « (REPULSE RECORDS)

-What have been responses to your *Intersection* album? Where have you received more success from: Europe or overseas?

-Well, we have received several responses for *Intersection* album, but the best ones came from America, surprisingly. I think it's not so funny, because the kind of sound we like - it was born in America, so it's more or less logical what is happening right now.

-What are sales hits during a year of album's appearance? Have the band already become full-time job for its members?

-Well, it's damn very bad, you know, considering that the album is just selling in Portugal, but we don't have the structure yet to live just from music, because Portugal market is very small. So, even being good seller in Portugal, it's not enough to live by the music. We have to have some other activities.

-The production of *Intersection* is really thick. Did you have that sound in mind already when entered the studio or it was a consequence of experiments with sound at studio only? Are you satisfied for 100%?

-It wasn't exactly what we wanted to do in the studio, but considering that we had to record the album in a very small studio with not the right conditions, it's not so bad. Even if we are not 100 per cent happy with the production, but I think it's a normal thing to all artists, it's not just in music but even in painting and sculpture and other things. It's like a good motivation to do the next one: when you are 100% happy with a thing, you don't want to make another one. So, it was good for us and it was very good experience. The step for the right direction for *Ramp*.

-Was it easy to work together with the producer Marsten Bailey? How big is his contribution to the album? What other bands had he produced?

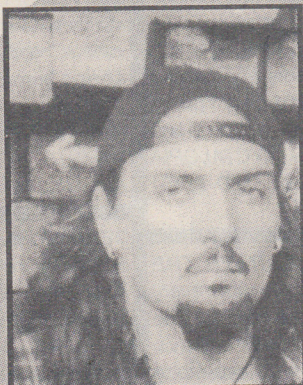
-Well, it was just perfect combination working with Marsten Bailey, he is a tough guy to work with, but even so, I think he is the best producer that we have in Portugal right now. Considering, all the work which was done, I think it was very positive. The other bands he had produced are: *Disaffected*, *Sacred Sin* among others.

-What status has the album brought to the band in your native Portugal? How long has been your

fan club existing and what it is busy with?

-We had very notice in Portugal when we made the first EP, and the second album was just like the conformation value of *Ramp*. At least, that's a kind of words that journalists use when they talk about *Ramp*. So, as I said before, it was a step ahead, but we are not completely happy we wanna make more and more and more, That's normal.

The fan-club exists for two years already and it's being very busy. It's shame that we are just playing in Portugal and making the distribution of the album in Portugal even if we have a lot of letters coming from outside. So, the fan-club is really working, it sells merchandise for a lower price and has a lot of what's going on



with the band. And it's like a direct contact between fans and the band. It's not a fan club like some fan-clubs exist, you know,

bands are the big stars and fans are just someone who like the band. This fan-club has a different spirit, it's just like a bunch of friends that like the same sound. So, that's a reason of the name too, the name that we have for our fan-club is like *Ramp Scum*, it's our scum, you know. It's like a lot of friend-guys.

-How much have you stepped forward if compared to *Thoughts Was Released* EP that was released five years ago?

-OK. I think we have made a great evolution between *Thoughts Was Released* EP and this *Intersection* album. The biggest one it's about composition, you know. We were very concerned about some more tight than in the first EP. In the first EP we tried to make a lot of confusion in a small time; it sounded like we wanted to make all the things we knew in one music. Right now we have created more empty space and we let the music flow. I think it's best evolution and people noticed that. The tracks worked better, we have developed our sound.

-The album contains eleven massive compositions. Would it be a difficult task to choose three favourite compositions?

-Yeah, it's very difficult to try to choose one, because we like them all. Even so, I can point *All men taste hell*, *Black tie*,

Friendly words, So you say, well, we like all the songs, you know.

-The mandatory military service had frozen the band's activity for two years. Nevertheless, were there any positive experiences or influences you used later? How do you feel about forces after all?

-Yeah, that's a thing that we try to do in all things that happen to *Ramp*. We try to take all the positive side of the situation, the military



service was bad time for us, but even so, we try to take the good things from it, and we learned several things. Our opinion about forces right

now - we agree that a country should have forces, because if not, all kind of government will have some strength outside from the other countries. But even so, I think that inside the democratic state we should not be forced to go into, we should have a right to choose. So, I think that the forces should be professional right now in Portugal.

-Have you come across with other things slowing down the evolution? Have you got enough attention from the media?

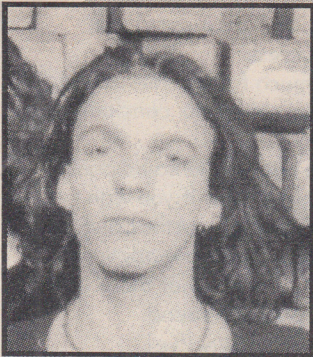
-Yes, we have a problem with our first label *Polygram*, the big label didn't pay an attention to *Ramp's* work - that delayed our work for almost one year and besides that there was a problem for promotion and the space for promotion. We have a great problem in Portugal - the lack of TV, we have several radios, not a lot but the great problem is that we don't have a space on the television.

-How often do you do rehearsals? What equipment do you use and what volume does normally suit you during the rehearsals?

-We rehearsal about four - five times a week. All the back line of bass is from *Ampeg* and guitars... well, we are still choosing our equipment and right now we are making a deal with *Hammer* - perhaps we gonna be equipped with *Hammer* in future. Well, the volume? It's very load, man, it hurts a little bit ears, everyone who comes to our rehearsal says - well, you play very load, man, it hurts my ears! But it's a way we like to work.

-How long does it take to produce a new song? Who is the main generator of fresh ideas? Do you come together to rehearsal place already having the ideas? When do you tune music with words?

-Well, it's not always the same time. Sometimes we make a song in one day or in three hours, sometimes we take whole week to finish the song or even a month. It depends on the inspiration



we have at the moment.

Well, mostly the band works a little bit like an anarchy- everyone comes to garage, we sit, we gather our instruments and we search to make something and then we pick up things from each other and we combine things and we make a song. That's all things working in *Ramp*.

Normally, the only thing that is made separately it's the lyrics and normally

What is the main influence upon you nowadays?

-Well, the first band that caused the interest to the members of *Ramp* and the main reason why *Ramp* exists - is *Metallica*, for sure. Right now we listen to a lot of different bands, so it's not easy to point you which one is the main influence. We listen to metal and not only metal music, we listen to a lot of kinds of music.

-If you had a possibility to pick up five bands of all times, how should your "dream-team" bill look like?

-OK, my "dream-team" right now are... , let me see... *Metallica*, *Fear Factory*, *Machine Head*, *Clawfinger* and... and... OK, *Paradise Lost*.

-Do you often give out gigs and make tours? What is your "dream place" to play at? What is the most successful gig up to the date?

-No, we didn't have chance to go outside and make gigs and being inside tours, that's a shame and that's a thing that we

records, so I think it's much more important for a band like *Ramp* to be inside the independent because it's more flexible.

-What do members prefer in their spare time? Do you often hang together being not bounded with music?

-In our spare time we like to do several things: myself - I have a lot of work and the other guys are working in other things too, but the main common thing it's to go outsides and drink some beer and see the other bands play live. That's a thing we like the most to do.

-What are your opinions about non-metal kind of intensive music: industrial, techno, jazz, ambient and pop? What do you think of situation when musical inadequacies of tastes push people to hatred?

-Well, we have an open mind when we talk about music, we don't like to listen to only metal music like I said you before, we like to listen to metal, funk, jazz, all kinds of music, you know, because we think that in each kind of music there is something positive, so we try to listen to the biggest number of music possible and we just take things that we like. I think it's a right view for everyone, it's very important to respect each other's work; it's not just metal music that is in the world, so like to hear a lot of things and respect each thing. The only thing we are asking for: we ask for respect about metal music, so we have to respect the other guys.

-Is Portugal a good place for metal music? What other bands could you recommend to keep an eye on?

-Well, Portugal is not very good place for metal music, because we don't have very big market, even so we have good bands - I can recommend you *Disaffected*, *Sacred Sin*, *Moonspell*, *Double C Noise* (I am not sure if this band's name is correct - ed.),

RAMP

Ramp are: **Paulinho** (drums), **Joao Saps** (bass), **Ricardo Mendonca** and **To Ze Bruce** (guitars) and **Rui Duarte** (vocals). After releasing ep *Thoughts Was Released* European magazine *Rock Power* bestowed *Ramp* with honors of Best National Metal Band, Best Live Band, Best National Band, Best Vocalist, Best Bassist, Best Drummer. The first full-length album *Intersection* had made its debut in Portugal's Top 30...

they are made after the song. So we grab the main idea when we are inside the garage, we search to make the music, to catch the ambience of the song and I come up with some ideas that I have already and I think they detach to the somebody that the band is making.

-What is that message to be hidden under the band's existence? What sort of events would you like to draw people's attention to?

-OK. We like to talk with people about a lot of things and we try to draw people's attention to the biggest problems we think they are existing inside our country. So, in this album we talk about a lot of things: we talk about the drug's situation that is developing a lot in Portugal - we didn't have so many people with this kind of problem right now, but it's developing very quickly; we talk about the problem of AIDS, it's very important because people - they all talk about compassion, they talk about comprehension, but things that are happening in reality - it's completely different situation: everyone afraid of, everyone wants to get rid off and nobody thinks about human relations that are very important for a person who has AIDS, the thing he needs it's friendship - nothing more than that, he doesn't need any compassion, just a friendly word and companion, instead of being rejected by everyone. Well, I could be here talking all day about *Intersection*'s lyrics, but it's very important for you to read the lyrics, because they are very simple and you can understand the subject that we are talking about.

-What kind of music and what bands have caused your interest in music generally?

are working for a future.

The "dream-place" to play... I think it could be America, I'm not sure but we would like to go there to play.

The most successful gig we had, I think it wasn't one, it's all, because we enjoyed all shows, even if we play only for a few guys we give out one hundred per cent. I think, we have good memory about all shows we've made, so I don't like to choose one, but the most important one was when we made it with *Sepultura*, and our first part of *Paradise Lost*, our first part of *Napalm Death* and the last show we made with *Fear Factory* - it was very very good.

-What are relations with your label? Would you prefer being on the independent or the major label?

-Well, the relations with the label have been good till now and let's see what about the future. We don't know what these guys wanna to do with us, but they trust in the band and are trying to make the best things possible. And I think we prefer being inside independent label than in major label, we had already been inside the major and we wanted to split because it's not easy to do with that kind of company, especially in Portugal. We don't have a big market, it's not easy try to make direct contacts from outside because the major label has a very strong structure and it's not easy to make things work, it's not easy to make direct business with the

RIGHT DIRECTION FOR THE

well we have some others but they don't have the records yet, so the best thing it's just to pay attention to what's going on and try to collect the records and listen.

-How could you specify the evolution of the band? What surprises could we expect in the nearest future? What tricks will the band surely never use for its compositions?

-Well, we don't know what we are going to do in the future, we just make music and then listen to it, but one thing we are not

going to do it's to make what some other bands like to do - just to copy their favourite bands. We think that the solution is try to develop and stay on original way, it's not easy but we don't like to copy and grab a riff from one band and grab another riff from the other band and mix everything and came up with a music that sounds exactly like *Machine Head* or exactly like *Clawfinger* or exactly like another band. I think it's an advertising for all the young bands, the best situation for a

band it's to try to find its original way-that's a way for success.

-Thank you very much for the interview. Have you any final words to conclude it?

-Thanks everyone listening to *Ramp* and please do one thing - even if you don't like to talk to your friends about the band, just listen to the band - that's already very good thing for us to know that there is somebody listening to our sound.

Bye-Bye!

Album Reviews

volume 2

DEMILICH NESPITHE Yeah, death metal was a thing having brought a new breath to the whole of intensive music, but is there any freshness inside grinding death metal originally released in 1993? If I had a chance to take a listen to this album three years ago, my opinion would definitely be of different angle, yet now I do consider this another one looser within the style. Callous brutality clocks nearly one hour but gets boring far sooner. » 1 « (*REPULSE RECORDS*)

DERANGED X-RATED During the death metal explosion there were numbers of "the most brutal ever" wannabes, in case the *X-rated* is another slab fighting for licence, moreover, it is near the clue. This spawned insanity ever architected of total grinding chaos ever supplemented by the most gutted vocal ever. You know, pretty boring as ever yet *Deranged* shocking attitude is about to leave its track. And decent production just acts to increase the value. » 3 « (*REPULSE RECORDS, PO BOX 50562, 28080 MADRID, SPAIN*)

DETERIORATE THE SENECTUOUS ENTRANCE Traditionally, the black metal trick is a priority for Scandinavian countries, but the law has been violated once again as *Deteriorate* hails from America. Don't expect any extra cool material, their musical formula contains a load of uncompromising subjects from more notorious colleagues *Emperor* / *Immortal*, only the sound is more death orientated. The main defect is to point the inspiration for fresh thoughts. » 2 « (*PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK*)

DISINFORMATION R & D Phenomenal exploiting of electro signals to transfer the divided noisevisions. Figuring storms crackle: biostatics whisper, hiss and sigh; televisions scream: military signals, musical pulses of navigation systems, time codes, and coded data broadcast deep beneath the sea; probably all taken from the scientific work "Limits Of Human Possibility". » 2 « (*ASH INTERNATIONAL, 13 OSWARD ROAD, LONDON, SW17 7SS, UK*)

DUNKELHEIT OBEY Leading mechanized stereo sound effects creeping along from Norway. Being constructed on a violent rhythmic basis a la *Ministry*, rough hi-frequency noisy twisted guitars and mechanized distorted voices to be taken as vocals, this framework draws into an intensive industrial universe of higher and lower visions. Some sampled movie

alike speeches are as link between separate tracks, yet mostly this idea goes nowhere, because this solution decreases the blurred satisfaction. » 3 « (*DUNKEL PROD, C/O MOONFISH CULT LAB, SAGVEIEN 23, 0132 OSLO, NORWAY*)

ENDVRA LIBER LEVIATHAN Shamen for vault-imprisoned breathing are getting about, behind and inside. It's just everlasting non-perceivable being, scorching landscapes of nether regions; frightening and obscure ambient creation penetrating within. Too much power-driven and inanimate for straight-edge freaks, it is badly needed of a hash-based sort of release. » 2 « (*AESTHETIC DEATH RECORDS, SILWOOD, PERSHORE ROAD, ECKINGTON, WORCESTERSHIRE, WR10 3AP, ENGLAND*)

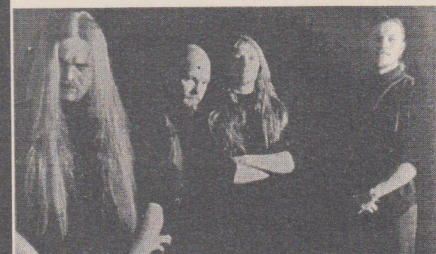
THE EXTERMINATION OF GENERATION XTINCT film soundtrack's themes are compiled by Detroit area artists *Shock therapy*, *Itchy wiggle christ*, *Motor dolls*, *Slot*, *Holla poppers*, *Lab animals* and of fearsome cuts from five main film heroes' talk-shows. Being not acquainted with the film itself, the musical effect is fairly average; the bands featured within range between alternative sounds: from industrial to bittersweet gothic rock. This album is especially designed for those movie-fans, as the others might be hardly disturbed by blood-sucking bits. Parental advisory: never want to visit Detroit city. » 3 « (*NYCTALOPIA RECORDS, HALDENSTRASSE 71, D-72631 AICHTAL / AICH, GERMANY*)

FOIL ACE OF SPADES / HIGH RISE Yeah, for some of you the title *Ace Of Spades* might be known as it's not another matter than the cover of mighty *Motorhead*. And *Foil* becomes the winner mixing acid techno sounds together with raving guitars from hippy seventies. This solution helps the band out to innovators of the style. Accordingly, the tunes capture space electronics, drive and intensiveness at the same time. The only defect is that there is ep instead of a full-length album. » 4 « (*HEART SOUL, 16 CORNWALL ST. HALLAM, 3803 VIC, AUSTRALIA*)

FRAGMENTED KNOWLEDGE OF WAR "...everything's comfortable now- so foreign, so stray..." Floating soundscapes of wisdom from ancient knowledge towards to so rationally structured present. The stimulating powers to activate your intelligence in order to realize the whole; at least try to find a clue to the principal

everlasting question: **why?** Only nothing is important, only nothing is eternal, constant and immutable. It is really so? "...I want you to come see... leave everything else behind... forever... just turn the power... off". » 4 « (*BLUENITESEROTICSECRETS, 1512 CANYON ROAD, NAPERVILLE, IL 60565, USA*)

FURIOUS TRAUMA ECLIPSE For some of you the fact that *Furious Trauma* featuring *Lars Schmidt* on vocals / guitars (ex *Konkhra* bassist yet from now permanent member of the band) may be interesting, though don't expect another death'n'roll clones as the material here is rather straightforward thrash metal of old, fast *Kreator*



/ *Sodom* vein, caged with more modern and thick sound only. The vocals run also hardly alike to yelling *Kreator*'s ones, yet ain't so busy while shouting their message. Actually, the whole *Trauma* sounds much more tastefully slowing down the pace. Just take *My Dying Time* for example. » 3 « (*VOICES OF WONDER, Skt. Jorgens Alle 7 OG, 1. th., 1615 Kobenhavn V, DENMARK*)

GIGANDHI RAFFLESIA Being in possession of such a name, Danish *Gigandhi* ground their Indian influences. In this case, the legitimated demand for a kind of bizarre mixture should be expected if previously having been acquainted with band's industrial edge. For all that it's pretty obvious *Godflesh*'s stem band with some tricky parts. Playing to the point, *Gigandhi* supply with a pretty well-done harsh melancholic industrial portion, however the same might be considered as a brand new *Godflesh* opus. » 3 « (*VOICES OF WONDER, Skt. Jorgens Alle 7 OG, 1. th., 1615 Kobenhavn V, DENMARK*)

GEHENNAH HARDROCKER Virtually being fans of *Venom*, *Gehennah* don't even seek for anything else but to cover their idols. Besides a nuclear fast production laid on insulting vocals, the band brings a lot of fun by their own lyrics like "...your legs I will chop if you listen to pop...". Musically, anything new to impress, but all that



cheerful atmosphere within puts this band among most wanted ones during drunk-parties. » 3 « (PRIMITIVE ART RECORDS, C/O STAVEN, STALGATAN 40, 302 51 HALMSTAD, SWEDEN)

GOAT SACRED PILGRIM Beavis & Butthead-party's freaks are having a great fun of rebellious joke under the name of Goat. Bearing in mind it is a one-man project it's wonderingly interesting how he looked alike while recording this pocket-full of screams, growls, giggles and vomits - brutal extreme attitude, isn't it? The longing for a blasphemous trend has split into grinding black / death approach with crunchy sound. However, better listen to Goat instead of going to the church-burning contest. » 2 « (PROGRESS)

GODSEND IN THE ELECTRIC MIST Undeniable progress if compared to the previous album which was just an average doom metal stuff. Songs became more friendly to a listener, at times their music has nothing in common with metal at all, and sometimes it smells as latest efforts from likes Cathedral / Alice In Chains. Well-produced and performed, the album could be nice a surprise for all of you who prefer not so calm still romantic music. » 3 « (HOLY RECORDS, 4BD GUTENBERG, 93190 LIVRY-GARGAN, FRANCE)

GOD FORSAKEN THE TIDE HAS TURNED Being acquainted with the debut release under monicker of Dismal gleams of desolation, the second album isn't intended to ruin your own interpretation of band's music summarizing ten pieces of doom-metal-orientated sounds. Trying to afford the metalized sound of retro type combined with strong distinguished death metal bellows, the band smokes out gloomy yet widely filled with melodies material of their own. Caution: no violins or female vocals. » 3 « (ADIPOCERE RECORDS, 152 RUE DES ACACIAS, 01700 MIRIBEL, FRANCE)

GOLGOTHA MELANCHOLY These melancholic metalers, Golgotha return with a full-length album after mini-cd named Caves of mind. The remarks for the current texture are coming from the same angle of view where Anathema and Piogenesis have displayed their own manifesto. Still, Golgotha went a bit different path of slow and sad yet melodic and groovy metal allowing their vocals put in imperceptibly a dose of diversity. Being well-grounded in this vein, unfortunately the musicians do not limit themselves in time making a bit stretching songs. » 3 « (REPULSE RECORDS)

GRAVE HATING LIFE After the previous Soulless album this forth release approaches

hating hardcore even closely. And it's not a miss as the songs labeled by an immortal swedish sound are powerful as never before. Grave is trying to escape the routine bringing really both groovy and catchy tunes, on the other side it's difficult to take this band for someone else even if some radical alterations haven't been found here. Good. » 3 « (CENTURY MEDIA, 1453-A 14th STREET #324, SANTA MONICA, CA 90404, USA)

HEAVENSHORE BETWEEN HUMAN AND DIVINE This formation from Spain counts only two members within who take responsibility for first after-effects ever scored onto mcd at once. The efforts ain't about to discover entirely new horizons nevertheless the dark, waving melodic metal is done with taste. Production is lacking scrupulousness here and there, however the music itself is great enough. If the moniker Katatonia tells something, expect the resembling blood group here. » 3 « (REPULSE RECORDS, PO BOX 50562, 28080 MADRID, SPAIN)

HECATE ENTHRONED UPON PROMETHEAN SHORES There isn'tt much known about the authors of this extremely malicious black metal. Fast and ultra-fast blackened structures and never-ending hellish shrieks vary from melodic to vastly slamming pieces, in despite of that the whole isn't fresh enough while being compared to Emperor. Thus, Hecate Enthroned are principally in short of both impressive and violent tracks. » 2 « (PHD, UNIT 15, BUSHELL, BUSINESS ESTATE, HITHERCROFT, WALLINGFORD, OXON, OX10 9DD, ENGLAND)

THE HOLY BIBLE The compilation introduces ten artists sharing place under Holy roof. Yearning, Nightfall, Serenity, Orphaned land, Elend, On thorns I lay, Tristitia, Misanthrope, Godsend and Septic flesh - every band presents tracks never released before (by the way, the label ensures those won't be released anywhere else), all sensitive metallic pieces - the attitude which has gained success for Holy - evidently one of the most respected doom labels around. On the other hand, it might be enjoyed by a sort of non-metal people or hated by hard-dying brutal freaks. » 3 « (HOLY RECORDS, BP 59, 77260 LA FERTE SOUS JOUARRE, FRANCE)

IMPRECATION THEURGIA GOETIA SUMMA Completely disharmonized and primitive brutal death, lacking of any sense in terms of composition, dull enough in any form of song-writing abilities. Some hints to early Morbid Angel / Deicide, but absolutely insignificant. Got it? Plus straightforward playing and unhappy low production leads the recording straight to the dust-bin. Just wonder a surprisingly great polygraphic issue. » 1 « (REPULSE)

IN MEMORIAN INSANTIFICATION From the depths of Brasil, the sounds of malicious are heard. Ranging between the ultra-fast straightforward black of Emperor vein to the more majestic keyboards-enriched death al a Crematory, In memorian fills up the area with six unholy tracks to be broadened by intro / outro playing tricks. Hardly lacking of strong innovative ideas, the recording still possess the energy within because of skillful mighty sound's engineering. » 3 « (HEAVY METAL ROCK, R.

WASHINGTON LUIS 513, 13.465-000 AMERICANA / SP, BRASIL)

IN MEMORY OF... CELTIC FROST Man, if you consider yourself as a fan of mighty Celtic frost, this is a must for you. Here fourteen bands appear, among them the names like Enslaved, Mayhem, Grave, Emperor, Divine eve and a new formation of Tom Gabriel Warrior himself - Apollyon's sun. As you can guess the production here is awesome and every artist has made his very best playing idol's covers. You should know the metal story where Celtic frost pioneered. » 4 « (DWELL RECORDS, PO BOX 39439, LOS ANGELES, CA 90039-0439, USA)

INIQUITY SERENADIUM Counting five years of its existence, Iniquity is incapable to set new standards with this album. Moreover, Serenadium is a sufficiently used death metal recording covering america-style grinding brutality. Fortunately, the very massive production and rarely atmospheric cuts of keyboards do rise its shares yet not enough to make it noticeable



in the mass. » 2 « (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK)

INTERNAL BLEEDING VORACIOUS CONTEMPT Internal bleeding has got a cult underground following here and there, in despite of that hadn't much progressed since Invocation of evil demo times. Facing the music which holds an amount of unmotivated breaks and Beavis&butthead-styled riffs, it was a structure to draw an attention to. Even if almost a half of



decade has passed, this barbaric standpoint keeps the same mind. Whereas this album is a set from the first and second demos spiced with a few newly accompanied pieces, you should evaluate the death history yourself. » 2 « (PAVEMENT MUSIC, 17W703A BUTTERFIELD RD, OAKBROOK TERRACE, IL 60181, USA)

IRON MAIDEN THE X FACTOR The x-factor is a silence-breaking album since Fear of the dark, featuring the new vocalist Blaze Bayley, formerly of British rockers Wolfsbane. The album is definitely a studio winner due to over seventy minutes of Iron Maiden's hitting. And the new man behind the microphone did really an excellent job bringing new highlights to music that gained more rich refreshing feeling due to the other producer; however, from the very first note you are confident about the hero's appearance. » 4 « (CMC INTERNATIONAL)

-When did the band's musical ideas grow up?

-It depends. EXEM undergoes every year and every time. There was one sort of music in first the album, another in the second one and I vouch for completely differing sounds in the upcoming album. The chief thing is musical changeability as it is inadmissible to get framed within dance music, because of its constant evolution. It is not allowed to be a conservative within the ranks of innovative music.

-For all that, when have you started to perform your own music?

-In essence, it was such a need right from the



ATLANTA album?

-Virtually, it is a double album: music for a two-sided man like Jekyll and Hide, - one of them is kind, the other is evil. The album was so exactly divided just to separate people's senses. We didn't want to mix up according the principle: fast one, slow one. This allotment was made in order to let a listener to pick up the temper which suits him at the certain moment. Perhaps this allotment is more significant than the music itself. The music here is just like a background; if the tracks were united together, they could be hardly identified.

-What does the album's title ATLANTA mean?

-We derived it from ATLANTIDA. We got to various interesting thoughts what it could be. Once there had been such mythical beings who held the heaven upon their shoulders. ATLANTA - it's like a woman who is holding the entire

those whom I spoke to. It is ten times better now than to make faces according to a phonogram some time ago.

-Does the band play live at 100 percent?

-No, not all 100 %. It may be approximately 40 - 50 % of live performance, as for all 100 % two additional players and a load of bucks for equipment are needed. It is not a cheap amusement.

-Which of your live appearances was the most impressive one?

-It is not easy to tell. We had really played a lot. When we played in Vilnius (the capital of Lithuania) at the GELEZINIS KABLYS club during the FRENCH ART DAYS: the audience asked for extra tracks for the first time in EXEM existence. The other great gig was in Ryga (the capital of Latvia) on RADIO DEJAS anniversary about three years ago, in front of 10.000 people and MTV's cameras fixed on. It made a huge impression on me. At that time I was stunned, nowadays I estimate the

MUSIC FOR

childhood, though we really realised ourselves somewhere in 1991. The stimulus was electro music, the itch for electronic sound. Even the rock music ruled the world then, we hadn't limited ourselves with that and enjoyed electro artists like ART OF NOISE and likes. We were longing for fresh non-tested sounds, to make things that hadn't been tested by anybody else before. This is our main idea as a matter of fact.

-Has EXEM been influenced by electro-minded dance music only?

-No. The influence really varies. Electro sound is like the landmarks. We are influenced both by jazz and old blues (possessing such a la DOORS sounding); simply the alive-music has an effect upon us. Listening to some rockers who have been giving a shit for thirty years is not to the purpose. We are listening to a number of DJs' products from London, New York and Germany as well, but it would be cloning if being influenced by the this kind of music only.

-Who are these persons - the whole axis

world upon her shoulders. There are no certain idea within the music as no lyrics are found here. It is a postmodern point of view - everyone could find whatever he wants inside. I dare not to go deeper into this conception for it might ruin visions of others. This music is like painting.

-Why did you name the band as EXEM?

-Earlier the band had existed under the moniker M2, later demand for a new one emerged as it was often taken for the M1 (the biggest private Lithuanian commercial broadcast). A friend of mine suggested the name EXEM 2 (formerly M2); the part "2" being fallen away, the title has remained.

-Is the band of high efficiency?

-I haven't counted, though judging by computer's files it's obvious that 80 - 90 compositions were done in a half of the year. Our very first program ALIVE IN MEMELI wasn't released, the second pop-minded was NO TIME, the

situation in more professional way as the most important thing is not quantity of an audience but it's quality.

-Have you ever played in Western countries?

-No, we haven't yet. We got the offers to appear in Holland, still we were not sure our material was suitable for them and we were 100 % phonogram-orientated project that was completely unacceptable. But now, we feel ready enough.

-What were the western responses to ATLANTA album?

-So far responses were not so bad, though only a few copies had been sent to our permanent friends. We are going to make more intensive promotion for the Eastern cost of America and England. It is very interesting what these countries gonna tell, as Germany is wary enough,



The essence of the matter is to let the new breed of electro culture in

of EXEM is turning round?

-It's me - Matas and Kryzius. We are surrounded by a heap of involved people, nevertheless the main ideas are from both of us. Sometimes ideas are simply born while working on new tracks, though mostly they emerge from anywhere: watching a film or noticing a stranger in the street. It is a merely psychical state when you feel the creative animation.

-What is the main idea of your most recent

third - ATLANTA and actually almost a half of the brand new program has been done. Also we are both working on our solo projects, not to be issued as full-length albums but as singles. It is interesting to work separately - to express different ideas and thoughts.

-How does EXEM look on stage?

-You should ask the audience to answer the question. However, I haven't heard bad responses as mostly people don't realise how it must look like. Everyone is pleased, at least

firstly orientated for opinions from other countries.

-Where are the most hottest places for the current techno music?

-Practically, the most progressive place at the mo is Chicago as they play music so old that it seems the super fresh one. London is the most productive place in terms of new trends' appearance. Probably the greatest number of releases are being issued in Germany. As far as I talked to some owners

of independent labels, everybody noted the odd thing that the European production was sold better in States and on the contrary, State's releases were better purchased in Europe. It is because of a theory that "the real techno" was born in the opposite side of the Atlantic ocean both for Americans and Europeans.

-What is the standpoint of Western people to Lithuanians as techno-creators?

-I don't know. Probably, the same how we would stare if any Mars-stranger drove a

one of thousand had a chance to release an album, nowadays everyone who is willing can afford recording a track at home, find a suitable label and release a plate. The musical market has increased thousand times and the problem is that the supply is much more bigger than the demand - there are no listeners to be found. The same people are making music, the same ones are buying and listening those records. The mortal circle here. If everyone makes music, who will plough the soil then?!

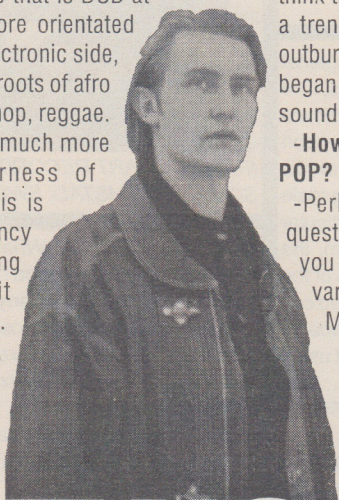
now again LONG LIVE TECHNO! It is highly believable that it may grow into some stable movement. I like that TECHNO has no certain social ground while hippies told their parents were shit, punkers told - no future; techno fans don't do something alike: there are two worlds existing here: the day-time which is spent at factory, and the night-time - at club. It doesn't matter who you are, what kind of job you have - simply you have a good time and that all. It doesn't matter if you drove a Mercedes or came on foots.

Matas and Kryzius feel confidently being surrounded by a miracle of techno

LADA car. Absolute paradox - it is impossible. Of course, it is nice that we are so exotic, however it doesn't make a guarantee for the success. They expect fresh, unused ideas from us and we must strive to give them out.

-How do you label the music that goes under monicker of EXEM?

-It seems for us that is DUB at least. We are more orientated not to a purely electronic side, but more into the roots of afro culture: rap, hip-hop, reggae. It imposes on us much more than that clearness of KRAFTWERK. This is our actual tendency and we aren't going to change it drastically. Namely, DUB, BREAK BEAT, JUNGLE flows are most close to us. We also



-Do you find the current situation when computers have started to dominate over "alive" instruments to be threatening?

-In general, the music itself is very a democratic movement. You can listen to "the most electro" band and you would hear an acoustic guitar as well as a flute within. No, I think this problem is already gone. Presently a trend of synthesising all possible sonic outbursts - from door's bang to violin's sound began to develop. The main thing is to get a sound which wounds.

-How do you realise the boundaries of POP?

-Perhaps I should have to answer this question five years ago, actually I can't tell you a thing, as these boundaries are quite various for everyone. One may think that METALLICA is this bound, the others, for example, FUTURE SOUND OF LONDON could be an average POP band, the thirds ones would find even more radical samples. At present, techno music covers millions all over the

-What has happened that DRUGS and TECHNO became so closely related things?

-It is because of drug's dealers, as it's unavoidable with every popular trend. They had always been among the youth who were looking for their place. I'm sure that some ten years ago it was the same problem in the society's eyes when new wave and gothic were big. This question has no answer, simply there are a lots of people who are addicted to drugs. Drug fiends have existed in all times, just they are in need of some medium.

-How many copies of the album ATLANTA did you sell out?

-We sold as many as possible. Frankly speaking, we aren't able to live out on our music only well, just to survive. It is purely the matter of our enthusiasm, therefore we are also making different side-projects...

-Thus your life is bounded with music entirely, isn't it? It is not needed to earn for food at factory, is it?

-About a year ago there wasn't a distinct self-determination what to do in future, yet

A TWO-SIDED MAN

listen to WHITE HOUSE yet it isn't of such a high influence.

-Do you consider METAL as one of radical musical forms?

-During the last four years I haven't heard anything which might blow me away of its freshness. When I listened to DEATH in 92, it was the music which really knocked down my brains. CELTIC FROST also was a great band. Well, actually I've noticed that metallers are also in search of new ideas, the same as our electronic nation; at the end of the XX century the creative crisis wears down all the musicians around, so much has been already done therefore it's a big problem to return with novel thoughts. Both radicals and majors found themselves in this trouble; people aren't surprised neither by ultimate industrial FRONTLINE ASSEMBLY nor by super pop muzak - everything seems equally conceptual. Everyone seems tired here and there. If twenty years ago the music was the elite movement available for minority and only

world, but some time before it was considered to be avangarde. *How is it possible to use it for dancing? If not for listening at all...* Techno is an essence which takes out only what is necessary for a humanoid to dance. There are no useless things - minimalism, the minimum of melodies, the most important is a monotonous striking rhythm - everything is needed to dance. This texture stimulates some primitive senses which were hammered into ours heads when we still had lived in woods and had beaten drums.

-What is TECHNO as movement in general?

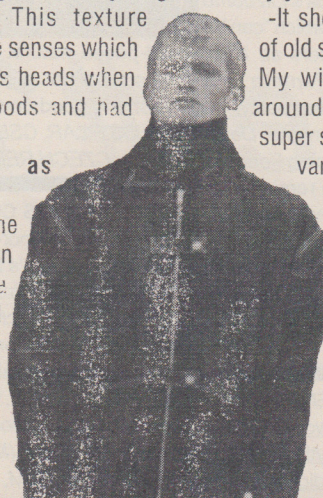
-I place it on the same level as JAZZ. At the given moment, TECHNO has a number of cultural branches: its philosophy, arts, fashions, etc. Five years ago some might say: TECHNO IS DEAD;

now it is evident that our profession is production of music. Our product is music regardless of its nature, but it is our means of livelihood. We are ordinary workers: work full-time day, if needed we stay for the night shift.

-How do you imagine EXEM after some twenty years?

-It should be a serious, decent band of old salts with really great experience. My wish is a well-done, large tour around the world, not performing at super stadions what is unreal, but visit various clubs to be aquatinted with their world. Right from San Francisco to Tokyo. I wish to live within medium of dance music. Hope, after five years EXEM won't meet any strangers here.

Hope it will happen one day or another... Take care!



Journey through time and space shaped like a dancing human being...

KONKHRA LIVE ERASER *Konkhra* is reported to be one of the best death'n'roll bands all over the world, perhaps this name isn't unknown for you too. This slab represents how good the gang could be by playing live bringing impressions from *Roskilde* festival'95. Delivering huge sound in front of 12.000 maniacs, *Konkhra* proves its capability of producing alive. Musically,



bringing a pretty straightforward material, the outfit isn't any kind of prodigy; however followers might consider this a must. » 3 « (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK)

KONSTRUKTIVISTS KOLLEKTION 78-95 Being productively active for a while, *Konstruktivists* have gathered up fifteen tracks for this collection. The outfit is ranging within minimalistic industrial electronic visions, simultaneously being innovative. The material is partially danceable yet requires the specialized chill-out audience indeed. Avoiding intoxicating, it's rather difficult to get into this hardly political influenced party. » 3 « (JARA DISCS, PO BOX 101, WYMONDHAM, NORFOLK NR18 0JO, UK)

LIGHTS OF EUPHORIA VIOLENT WORLD *Violent world* is a mini-cd with mixes of original five tracks plus a cover of *Depeche Mode* to be found as a content. *Lights of Euphoria* are exclusive dealers of electronic music with strong dance domination. Too harsh and complex for the main floor, the tracks encompass kindda fusion of early *Depeche* approach with some textures of current hardtrance being, furthermore feeding the content with some vocal lines only. » 4 « (HARD RECORDS, RAVNSBORGGADE 15 B, 2 TV, 2200 COPENHAGEN N, DENMARK)

LITZBOMB FEARLESS America's *Litzbomb* aggressively promote their music which "can be traced to such renewed performers as *Kiss*, *Judas priest*, *Montley crue*, *Pantera* and *Metallica*". Well, it's not too far from reality, yet such versatile style has got another name - *Death angel*, thrash legend indeed. Tracing *Fearless* from start to finish, you would be reminded to *Angel's* songs structures and the more seriously to resembling vocal lines. It shouldn't be so pour, if owning a real thick sound, as the tasteful songwriting is already here. » 3 « (LITZBOMB, 2205 MUROC ST. #202, AUSTIN, TX 78757, USA)

LOVE IN REVERSE I WAS HERE "Some people might think *love in reverse* would be hate, but it goes deeper than that - everything we feel is made up of opposites, of contradictions." The

same goes for the music of this phenomenal trio - it should be anticipated as another acoustic guitars - orientated space rock stereotype kind of play, despite of all that it has approached



other-worldly energetic sonic state; and this impact caused hardly characterizable yet constantly growing marks in reverse. To make it short "it's a name that makes people think" and definitely you are one of the sort. » 5 « (REPRISE RECORDS)

LYCIA COLD *Project* label is kneeling against both sombre and delightful sonic structures, now presenting *Lycia* - undoubtedly talented thieves of your business-time worries. Rested upon minimal rhythmical gossamers the texture cloaks bewitching sounds of synths; alternating male and female vocals are captured in a particular aspect. *Lycia* is about dark romanticism, the music for depressive souls. The sequels of the same nature has been made by likes *Dead can dance*, *Mindrot*, *National razor* or *Black tape for a blue girl* who realised the same subject using different moulds only. *I am loving again... I am nothing again...* » 4 « (PROJECT, BOX 166155, CHICAGO, IL 60616, USA)

MAXIMUM ALLOWABLE CONCENTRATION OF MAD Hailing from Czech Republic, *M.A.C. Of Mad* creep along *Godflesh* industrial shape of heavy music. Punchy yet too much darkened production is more of death metal vein reminding



the very first release of mighty *Pitch Shifter*. Guitar-orientated texture in co-ordinated fast parts sounds very intensive, still dominating ones are of the mid-paced nature. Further, slightly distorted vocals do not digress too far, making this recording good one yet not resourceful. » 3 « (MILOS FILAR, CSL. ARMADY 432, ZELENEC 25091, CZECH REPUBLIC)

MISERY LOVES CO. KISS YOUR BOOTS - DJ MIX A hardfloor-minded release containing an original album's track and mixes by *Youth & Matt Rowland*, *Pitch Shifter*, and two different mixes by *GTO/Technohead*. Surely, if you are quick onto rave party's ground and guitar-orientated industrial floor muzac of the highest capacity is your fad, this will drain the blood from you for certain. Almost half an hour of mad-going rhythmic. » 4 « (MNW ZONE, BOX 271, S-185 23 VAXHOLM, SWEDEN)

THE MOBILE MOB FREAKSHOW THE RAVING DEAD EP The famous freaks returned with four brand new tracks on *Raving Dead Ep*. It looks that the replacement of *Dennis Jernberg* (drums) by *Martin Brorsson* hasn't caused serious musical changes yet obviously songs appearing on this slab are more matured indeed. The band has blended scaring *Type O Negative* and sweeping *Motorhead* for a complete dreadful pack. Some say that *Mob* are strongest while playing live, but listening to this recording won't be a miss for sure. » 4 «



(PRIMITIVE ART RECORDS, PO BOX 4049, S-300 04 HALMSTAD, SWEDEN)

MOLEST MILKFISH What is going on here? Why this band is so good? Judging from the band's photo there is no any direct connection between age and composition skills 'cause songs put into the album are perfect examples of maturity. The music is very intensive yet not straightforward hardcore and I can't think whatever else band of the same vein. Not to be missed the fine tuned chorus: "...too many colours too many words...". The happy offer for those which bleed for moshable sounds. » 4 « (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK)

MOONCHILD THIRD *Third* means a third album placed in the band's discography and it's nothing else but a stunning work indeed. This one captures a listener from the very beginning by blood-circulating energy and incredible catchy songs. Musicalwise, *Moonchild* delivers a greatly trimmed material from gothic-wave, this time drum-machine plays the leading part of modern feeling within. Other highlight stands for the gallant female voice of *Susan D'Iavollos* - it's that power which rivets one's attention to the final note. Simply enough yet very effective; it has succeeded in full-ranks of hits throughout the whole. » 5 « (NYCTALOPIA RECORDS, HALDENSTRASSE 71, D-72631 AICHTAL / AICH, GERMANY)

MORNING STAR HERETIC METAL Wow, it's probably especially designed for your PC soundblaster's thundering when you feel the most fierce Heretic himself in front of the PC screen. War and victory! And it's about dusty remnants of *Venom* and *Celtic Frost*. Pretty cruel and bloody-minded attack charges the powerful production within; after such a showing one may look forward for majestic footmarks, yet as soon as you shoot down the last foe and the game is over, you feel you aren't in need of *Heretic metal*

in your peaceful world. » 2 « (MOONLIGHT RECORDS, OLIVER KRAUPA, PO BOX 2924, 38019 BRAUNSCHWEIG, GERMANY)

MORTIIS KEISER AV EN DIMENSION

UKJENT A northern instrumentalist *Mortiis* is going along cloudy creative ideas. There are caged two over-twenty minutes pieces of obscure yet very majestic nature. Due to the image of a made-up black freak, musically *Mortiis* has nothing in common with this metal attitude. Electro orchestral compositions are floating here as if could be confronted against the gloomiest parts of *Dead can dance*. » 3 « (COLD MEAT INDUSTRY, PO BOX 1881, S-581 17 LINKOPING, SWEDEN)



MUSSORGSKI IN HARMONY WITH THE

UNIVERSE Actually, black metal is supposed to be huge and developing very intensively delivering more and more diversity to its minimalistic method. Melting the precision of drum machines and hypnotic yet sharp guitars *Mussorgski* brings a very particular cosmic ambience. Even if there are bits from cult likes *Mordor* / latest *Burzum*, this formation uses distorted vocals, harsh electronic timbres accordingly being widely within cold industrial. Interesting but not equally perfect throughout the whole. » 3 « (MORBID MADNESS PRODUCTIONS, ZIEGELGUT 12, 7206 IGIS, SWITZERLAND)

MZ.412 BURNING THE TEMPLE OF GOD

There was nothing else to expect from this horde than a stab stuffed with scorching hell visions. To be fed with minimalistic fragments of freezing rituals / chants and sampled background voices from obsessed people, *MZ. 412* quickly gets on one's nerves, just unexpectedly sudden sonic outbursts do rarely confuse listener's attention. » 2 « (COLD MEAT INDUSTRY, PO BOX 1881, S-581 17 LINKOPING, SWEDEN)

NECROPHORUS UNDERNEATH THE SPIRIT

OF TRANQUILITY It's a perfect sample of high-tech equipment benefit for the musical research. This is due the nature of these ambient patterns of flowing electronic sounds. That is *Peter Adersson* helmsman behind who also bears responsibility for *Raison D'Etre*, *Atomine Elektrine* and *Stratvm Terror* besides *Necrophorus*. At a time nothing unique doesn't happen, however the quiet background playing in the course the narcotic voyages could be an influential listening. » 3 « (CAT'S HEAVEN, PO BOX 170116, 47181 DUISBURG, GERMANY)

ORPHANED LAND EL NORRA ALILA

As I was cold enough to their debut *Sahara*, yet the second album proves the band has made a move forward, at least for my ears. The crew has noticeably improved the sound and song-writing fusion, yet it still remains insufficiently equipped throughout all the tracks: some of them seem too much sentimental-cliche loaded, bits of

innovation are unevenly distributed among the whole. Regardless of those critics, *Orphaned land* isn't kind of losers - they

simply overclimb a number of melodic metal outfits around. » 3 « (HOLY RECORDS, BP 59, 77260 LA FERTE SOUS JOUARRE, FRANCE)



PAN-THY-MONIUM KHAOOOHS AND KON-

FUS-ION Could be a pretty "swedish" metal from Sweden if not embracing a wide spectre of nontypical adventures. The nomination of avangarde-death lays upon the lasting breaks of saxophone, ufo keyboards and noisy insertions of noble nature indeed. Due to nonstability of the shape may be compared to french artists *Misanthrope*, though *Pan-thy-monium* are masters of different nature: it's very thick, skillful yet lacking the nessessry catchy groove for a common metal freak. » 4 « (RELAPSE RECORDS, PO BOX 251, MILLERSVILLE, PA 17551, USA)

PARADISE LOST DRACONIAN TIMES

One of the most influential bands for today's doom-death scene, having moved absolutely away from that with fifth studio release titled *Draconian times*. Avoiding any labels, *Paradise Lost* brings the emotions deriving them from any kind of heavy & intensive music, whether it is metal or



rock. As the result of this maturity, here is a complete pack of twelve majestic compositions where any from the pile is a potential hit. This is simply the culmination of the genre, classical and must be easily found in your collection. » 5 « (MFN / RELATIVITY)

PARAMAECIUM WITHIN THE ANCIENT

FOREST The second appearance of Australian Christian doom metalers *Paramaecium* has made a pace compromise while compared to band's first effort *Exhumed of the earth*. Productionalwise, from the insane savage of *swedish* groovy sound, the band damped down their guitars to the earlier *Anathema's* resounding. Due to these changes, the content lost the most of its identity, just entering the multi-instrumental dreamy doom metal ranks using all *sine qua non* strings' tricks. Being undoubtedly skillful musicians, the band went the complex path, yet because of the overfilled market, the album looses in originality. » 3 « (PARAMAECIUM, PO BOX 46, FOREST HILL 3131, AUSTRALIA)

PAVOR A PALE DEBILITATING AUTUMN

And twisting, and spinning, and dropping, and slamming explosions of death metal; owning such technical opportunities, *Pavor* knows how. Thus, a provoking massacre among likes *Morbid Angel*, *Atheist* and probably *Deicide*, *Pavor* surely will gain extreme respect from lovers of total death, meanwhile it doesn't make anything for the rest moshing crowd. Clearly engineered,



virtuously played metal; neither songs nor chill out music here. » 3 « (RAINER LANDFERMANN'S IMPERATOR MUSIC)

PENITENT MELANCHOLIA

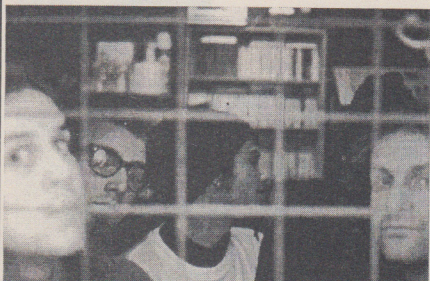
In this case the most truthful evaluation of this recording should be the title itself. This album is constructed of minor scale classical themes of flowing dreamy electronics, and the whole is covered by gloomy, demoniac lyrics mostly poeticized in Norwegian, thus it can't push into anything but *Melancholia* state. However dismal the atmosphere may be it can't stop wondering at its majestic sounds and dismal substance within. » 3 « (COLD MEAT INDUSTRY)

PRIME MOVER PULL IT OFF!

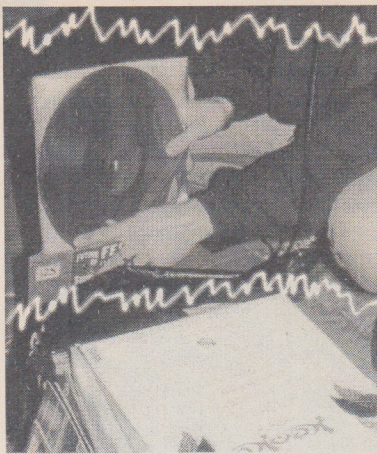
Even if not being another *Sepultura*, still these Brazilians have really surprised me a lot. A palatable voice of wide spectre and a great chorus are tricks striking eyes / ears at once. *Prime mover* incorporates punk as well as ethnical bits for their firm power metal attack. Fairly fast tempo is mostly dominating throughout the album yet it doesn't mean the band lacks in variety; the catchy, vigorous and jolly atmosphere within are the clue. *Pull it off!* » 3 « (PRIME MOVER, C.POSTAL 5188, CEP 09731-970, R. RAMOS, SBC, SAO PAULO, BRASIL)

PRIMITIVE REASON ALTERNATIVE

PRISON This five-piece Portugal-based band has only one member from this country while the rest four gathered together from various distant lands. These different origins provide the merging of reggae and rap, mixed with metal and hardcore bits in addition. In spite of many different style's references used, the band does not loose itself among various influences being



capable to be identified as the fruitful blend of *Red hot chilly peppers* and *Madness*. It is recommended to keep this band in mind as it is about to break the independent charts soon. » 3 « (UNAO LISBOA IV)



IDEOLOGY

What Is A Rave?

Contemporary definition of "rave" as a social event. In simplest terms, a rave is a social event, a phenomenon of modern youth culture. In most cases a rave is a dance party in which the participants experience a sense of community and elevated consciousness through the hearing of music and the responding to music through (1) free physical motion or dance, (2) a positive change of mood, and (3) both spoken & unspoken interaction with other participants.



Although this is not an exhaustive list, it can generally be said that raves today tend to include the following dominant elements:

- »» a venue which may be a warehouse, open field, dance club, or other exotic location
- »» at least one large amplified stereo sound system
- »» skilled disc jockeys (DJs) who provide a continuous mix of dance oriented electronic music
- »» colorful moving lights, lasers and/or strobes
- »» nighttime hours, usually from 10pm or 11pm until sunrise
- »» attendance of at least 50 people (varies widely from region to region around the world; some European cities routinely attract over 10,000. American raves average 500 to 1,500, with exceptions)
- »» use of recreational drugs among a percentage of the participants (varies widely from rave to rave; some raves are substance-free)
- »» non-use of alcohol (varies from rave to rave)
- »» vending of non-alcoholic "smart drinks", t-shirts, and DJ mix tapes
- »» retro and "little kid" fashions
- »» "chill out" areas or rooms featuring ambient music

When Is A Rave Not A Rave?

A rave is a subjective experience. It is possible that a dance party which fits the above criteria may not be considered a rave by those who participated in it or by experienced ravers (people who sometimes attend raves) who hear about the event before or after it takes place. Some ravers feel that only raves which they enjoyed were actually raves. Some even feel that only raves which were held without permission from the venue owner were 'real.' Ravers also tend to use their own criteria for determining if a dance party that is billed and/or promoted as a rave is actually deserving of the name. These criteria are usually based on expectations formed from previous experiences at raves, so what has happened over time is that raves have come to be comprised of similar elements in order to appeal to people's expectations, as well as being a by-product of those expectations.

There is also the issue of the word "rave" itself. For various reasons there are negative connotations associated with the word, so many ravers choose not to say it. They may say "party" or "event," or they may refer to the rave by the name given by its promoters. Whether or not the kinds of parties that happen today are "raves" is open for debate. For purposes of discussion here, we'll say that they are in fact "raves."

This coverage was inspired after a visit to **STROKES TEMPLE III (19961018)**, the bombastic rave fest in Lithuania. Attended by thousands of young adults and teenagers, the action was arranged on three locations: **TECHNO, HOUSE and CHILL OUT.** From 8pm to 8am a number of DJs from Lithuania, Latvia, Estonia, St. Petersburg had shared an equipment among; the tangled unit of lights, strobes, lasers and high volume stereo had

**STROKES
TEMPLE III**

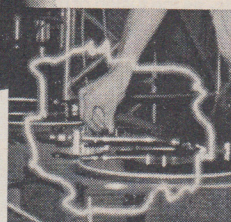


Who attends raves?

A typical raver is male or female. The predominant age range varies by locality; for example, in the Midwest most ravers are 18 to 22 years old, while in the San Francisco Bay Area they are 17 to 30. Ravers are generally people who are into alternative aspects of culture. They may or may not be heterosexual. Many are college students. Some ravers may be as young as 13 or as old as 50. Most ravers do not listen to techno music all the time. Many use raves as escapes — weekend excursions — from the otherwise stressful or mundane school and home lives. People have all kinds of reasons for participating in raves, and for most there is a combination of alluring factors, not just one. At the very least, it can be said that people who have a good time at raves will keep coming back.

Ravers may or may not enjoy traditional dance clubs. Dance clubs sell liquor and are typically places where people go to get a date. Raves are not meat markets, and alcohol sales, if they happen at all, are usually pretty light. There are exceptions, but in general people don't go to raves to find sex partners. Ravers are not necessarily non-drinkers, nor can it be assumed that they don't frequent singles bars. Ravers have diverse tastes in music, political viewpoints, personal histories, and attitudes toward the consumption of food and drugs. Assume nothing about ravers except that they intend to have a good time at the rave.





The "Vibe"

The actual concept of raves is not new - it is as old as time itself. As the base level, raves are very comparable to American Indian religious ceremonies, i.e. pow-wows, and also to the concept of the Shaman in Eskimo and Siberian society - where music is the key towards pulling oneself into a unique emotional and psychological state, a state in which one experiences washes of sensations and visions, not delusions, but visions. The hypnotising effect of techno music coupled with the seamless transitions and thematic progressions of rave DJ's as the night progresses can be QUITE intoxicating, resulting in what could

be closely compared to a religious experience. Music in general has always been able to sweep people off their feet, but what distinguishes raves are the concept of the shared experience; a feeling of unity often arises, and people are open and friendly to one another. There is a loss of that "attitude" that is omnipresent in normal clubs and even in life in general. People are celebrated for who they are, not what they aren't.

been poisoning the audience. The main promoter was DJ Saga (the stable consumers of CALMANT fanzine had already had a meeting with him in the last number) who closed the festival himself announcing 1997 03 16 as a fit of STROKES TEMPLE IV. C everybody there!

What is "techno music"?

Opinions on this vary greatly, but there are a few ways to distinguish techno from other types of music. Overall, techno is denoted by its slavish devotion to the beat, the use of rhythm as a hypnotic tool. It is also distinguished by being primarily, and in most cases entirely, created by electronic means. It is also noted for its lack of vocals in most cases. Techno also usually falls in the realm of 115-160BPM. There are of course exceptions to every one of these rules, but these guidelines seem to survive the "what about..." test most of the time.

DJing

The art of DJing has come full swing in the world of the rave, where the DJ has replaced the live musician as the focal point for an event. The DJ is now regarded at the "conductor" of their "orchestra" of two turntables and a mixer (and maybe a sampler, but that's not necessary). The orchestra's "instruments" are the slabs of vinyl that carry the basic grooves and melodies, and it's up to the DJ to ensure that the orchestra plays all their instruments in perfect sync and with a measure of continuity. The DJ must *know* their music, know where the breaks are, know the keys, know the BPM's, to make his/her set come out as perfect as possible. Anyone who says DJ'ing is just spinning records has never tried to do so.

The source: "Frequently Asked Questions About Raves And Techno Music," by Mike Brown with Brian Behlendorf, available on the Internet at <http://www.hyperreal.com/>.

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PROGRESS YOURSELF COMPILATION

Compilation was released by *Progress* label from Norway, don't take it for another one hailing from Denmark. Compiled from commandos confusing massive guitar-referred hardcore sounds with pouring danceable industrialized textures, the bombastic highlights are *Vampire State Building*, *Israelevs* and *Piledriver* as well. Some nine left and non-mentioned bands apply to more habitual punk / alternative rock sound systems, yet modern approach safeguard the progress feeling. » 4 « (PROGRESS RECORDS AS, PO BOX 5120, TRONDHEIM, NORWAY)

PUISSANCE LET US LEAD

Times: end of the world. **Cast:** two-pieces formation where one of the members was diagnosed clinically insane, actually being retired from all work except his musical creation. **Sounds:** apocalyptic orchestral industrial discord for evil-minded cripples. **Conclusion:** this means no fun at all, only self-murderers and self-destructors are highly welcomed. » 2 « (COLD MEAT INDUSTRY)

TERSECTION Be prepared for an incredible metalized attack leading by strangers *Ramp*. While the current situation in the metal market seems to be so overcrowded, five fellows from Portugal let out an album of incredible maturity. Popping with tightly constructed harsh yet very catching tunes, they fit today's conception of



powerful / groove metal. Widely ranging through the high / low tones vocal of *Rui Duarte* is another pride for this disc. A must for those who prefer intensive things in their lives. » 5 « (UNIAO LISBAO IV)

RASPUTINS SKULL HURTS Oh oh, *Rasputin / Russian ladies' love machine*, - sang *Boney M* once. In this case, lyricalwise Danish *Rasputins* come with much more bad-tempered verses while exposing harsh music yet with a number of milder portions. At intervals, the entity reminds some followings of grunge a la *Alice In Chains*, the other places sound like the playing of uncompromisingly metal band. Judging by this ep containing only three songs, it is thankless task to define their unique edge, yet musicalwise the next release might be a pretty distinct one. » 3 « (VOICES OF WONDER, Skt. Jorgens Alle 7 OG, 1. th., 1615 Kobenhavn V, DENMARK)

RAZED IN BLACK SHRIEKS, LAMENTS AND ANGUISHED CRIES

Razed in black is the next high-capacity engine of harsh electronic industrial tempest. Technologically distorted acoustic reality after a fashion of *Nine inch nails*, *Chemlab* or *Die Krupps*; it wounds and sticks into head at the moment a play button is pushed. Bearing in mind that this album is supposed to hook the listener's mind up for over an hour - and this means time won't be wasted. » 4 «

(CLEOPATRA RECORDS)

RAW NOVEMBRE COME IN WE'RE OPEN

Raw Novembre could be framed among those alternative artists- as the fusion of hardcore punk and enigmatic gothic rock; obviously the band



stands next to their landmates *Venus fly trap* due to the similar spacy song-writing abilities. Let them entertain, and you have a definitely happy time, unless you prefer something totally crushing. » 3 « (AGGRESSIVE RECORDS, 4 THE BEEHIVES, BALLINDERRY, MULLINGAR, CO WESTMEATH, IRELAND)

RED HARVEST HYBREED

Norwegian *Red harvest* grounds the way further capturing the certain feeling from *Optimum wound profile* cross-linked sound. While I find them too stretched and monotonous at particular fragments, still their innovative strength turns out after the whole album is gone. Also it may be confronted with likes of *Scorn* or newer *Ministry* in positive way and wouldn't be so far from reality, yet I wish more concentrated and elastic pieces instead of giant sonic mummies running almost eighty minutes. » 3 « (VOICES OF WONDER RECORDS, PO BOX 2010 GRUMERLOKKA, N-0505 OSLO, NORWAY)

REPTILICUS TEMPERATURE OF BLOOD

The re-release of tracks that Iceland's *Reptilicus* had made in 1988-1990. With the content of scaring noisy ambient structures, the band fits into the ranks of great experimenters of their era. Daring to blend *Nitzer Ebb* type industrial threatening together with military ebm lines, tunes like *Shrimpy Dog* and *Mosca* still touch the avangarde edge, meanwhile the rest compositions suit the needs of collectors basically. » 2 « (CAT'S HEAVEN, PO BOX 170116, 47181 DUISBURG, GERMANY)

SACRILEGIUM SLEEPTIME Two spiteful, painted pieces from Poland. It is supposed that *Sacrilegium* are longing for the label *black metal*. Regardless of band's intentions, when first *Death* album appeared, this kind of metal was nominated for *death* title. Further, the sound quality is old-fashioned too, even clear enough. Thus, this formation aims to hurt, yet despite of

the amount of efforts used, the recording sorted alike has no future nowadays. » 1 « (WILD RAGS)

SANDOZ DARK CONTINENT

Sandoz's shimmering is revolving round the axis of future-minded dance state. The music to activate human's strengths that are searching the room for the soul; the sounds to explain light assisted by darkness. Charged with subtle harmonies, strange timbres and constant mesmerizing rhythmical pattern, *Sandoz* courtesy appears on the progressive house / trance horizon. Dealing exclusively within hi-tech environment, this release is selected for the explorers of contemporary intelligent musical resources. » 5 « (TOUCH, 13 OSWARD ROAD, LONDON, SW17 7SS, UK)

SARCOPHAGUS FOR WE... WHO ARE CONSUMED BY THE DARKNESS

The black metal approach isn't the most wanted thing but



when it's ok why not? Ranging from the inhumanly fast to the mid-tempo and very tidily performed, (surprise, isn't it?) the unholy storm isn't the black mayhem in its purest form; as mighty sound and production are death metal things principally. And it's the key to success incorporating the bestiality from likes *Emperor / Impaled Nazarene* and remaining unique at the same time due to death metal roots. » 3 « (PROGRESS)

SCUM NOISE CHAOTIC DISTRESS

If seeking for some dead-fusing sonic outbursts, try *Scum noise* - the ultimate brutal Brazilian hardcore unit. Four-piece make things in a straightforward simple way: quick drum's beats, distorted bass and rough guitar's riffs are covered by non-smooth vocals. "Back to the roots" attitude "glorifies" the shitty system as might be expected from the politically non contended punk noise scum band. If you dig *Extreme Noise Terror* and likes, *Scum noise* surely have something special for you too. » 2 « (HEAVY METAL ROCK)

SILENT ORDER THE STIGMATA COMPILATION

The international compilation of seventeen dark-wave artists. The pensive atmosphere is dominating throughout, every single band here carries for its identity supplying with pretty decent material, probably all actual gothic formations of tomorrow's elite are gathered here: *The shroud*, *Meridian*, *Corpus delicti*, *Sunshine blind*, *Angine pectoris*, *Moonchild*, *Into the abyss*, *Also*, *Lacrimosa*, *Artica*, *Gothic sex*, *Midnight configuration*, *Digital dementia*, *Los humillados*, *Deviate ladies*, *Land of passion* and *PP?*. An essential purchase for all pale curious fans around. » 4 « (NYCTALOPIA RECORDS, HALDENSTRASSE 71, D-72631 AICHTAL / AICH, GERMANY)

SLATANIC SLAUGHTER TRIBUTE Some eleven bands have payed their respect to the mighty *Slayer*, here appears the current elite of death / black metal: *Dissection*, *Hypocrisy*, *Merciless*, *At the gates*, *Invocator*, *Enslaved*, *Edge of sanity*, *Seance*, *Cemetery*, *Crown of thorns* and *Grope*. All great played, *Slayer* themselves should be proud with the sound caged within; the package is composed from covers of all *Slayer*'s albums, with the exception of two latest studio efforts. » 3 « (BLACK SUN RECORDS, BOX 129, 401 22 GÖTEBORG, SWEDEN)

SOLITARY CONFINEMENT EINZELHAFT Some fusion of rude thrash (a la early *Kreator*), punk (*Exploited*), grind (a la whichever except *Napalm Death*) + a load of polka rhythms. They have even contrived to run some tricks of modern groove/power explosion; hopefully the ingredients are of suitable quality yet the final poor manufacturing of *Solitary Confinement*'s goods makes the result heavily average. It's damn object to gain a huge following having in possession a recording like this. » 2 « (AUTONOMY PRODUCTIONS, C/O MARKUS WOESTE, HEERSTRASSE 77, 58553 HALVER, GERMANY)

SON OF WILLIAM HUSK Industrial-type metal isn't of very diverse nature, yet due to *Husk*'s unaffected creative structures, the entity sounds pretty fresh and enjoyable. Some hints to early *Ministry*; nevertheless *Son of William* has a potential of their own and if it is overlaid under more bold and thick sound, you could find this band more known next time. » 3 « (BERZERKER RECORDS, 90B HIGH ROAD, LONDON N2 9EB, UK)

SOULQUAKE SYSTEM ANGRY BY NATURE UGLY BY CHOICE These Sweden dudes spit out a metallic hardcore stream. The meaning is next to *Biohazard* / *Clawfinger* with the full-length blow of eleven tracks. Delivering powerful sound and harsh riffs, *Soulquake System* ain't so many-colored while composing their own songs. The material isn't looser yet obviously could be better if "re-sung" by a new singer. » 3 « (BLACK MARK)

SPAHN RANCH IN PARTS ASSEMBLED SOLELY The material is filled up of six remixes from *The coiled one* previous album as well as four live tracks from the same musical heritage. The mixes leaded by *Uberzone* and *Judson Leasch* appear to be more twitching rhythmically, while *Birmingham 6* blows up a straight industrial-floor smash. Certainly, the live patterns aren't as strong as studio efforts yet the fans can be allured of this filling-gap kind of release while *Spanch ranch* are back in studio. » 4 « (CLEOPATRA RECORDS)

STORM OF NEBIULA The compilation of exclusively Malaysian bands; there are five of them: *Riusgnal*, *As sahar*, *Vociferation eternity*, *Sil khannaz* and *Aradia*. Obviously, the black metal is a world-wide-web thing getting round the most distant territories. In that case, it's rather difficult to expect another kind of blackened ideas, unfortunately it's just another bunch of black with evident death metal survivals. Otherwise, those bands have a potency to grapple with the most of today's crawling black hordes. » 3 «

(NEBIULA PRODUCTION, PO BOX 13442, 50810 K. LUMPUR, MALAYSIA)

TEMPERANCE KRAPAKALJA It's surprising, *Temperance* turned on the progressive minds giving out the avangarde smelling stuff being compared next to french *Misanthropy*, however regarding the performing skills and efforts to make quite memorizing songs, *Temperance* ain't as clever as their colleges. The thrash metal full of bizarre intervals almost has missed the hardly expected groovy feeling, thus because of disharmonized order inside sooner or later it gets boring. » 2 « (SHIVER RECORDS, c/o HANS DE WYNGAERT, BOSSEPLEINSTRAT 6, 3128 BAAL-TREMELO, BELGIUM)

TOMOGRAFIA ASSIALE COMPUTERIZZATA OUVREZ AUDITIFS CANAUX These artists experiment with quite a number of instruments and things able to spread sound. Being of industrial nature, the compositions are almost jazzy, calm and acoustic, yet requiring total dedication during listening session. At times, sounds are bordering with both chaotic and minimalistic noisy bits, however the main rhythmic grooves might be inspired by kind of ritualistic rites. Broadening listener's outlook. » 3 « (TAC, VIA VERDI 6, 43100 PARMA, ITALIA)

TOMOGRAFIA ASSIALE COMPUTERIZZATA LA NOUVELLE ART DU DEUIL Another compact disc of the masters, yet musically it is the material of completely different angle of performance. Firstly, they have added vocals themes: both male and female, secondly the compositions went more simple therefore more memorizing way employing the acoustic guitar as a leading tool. However the rhythms and all musical background remind *OuvreZ Auditifs Canaux* times. Generally, an undeniable turn to gothic spheres, still differing from the mass. » 3 « (TAC)

TRACK ONE A.B. New York's *Track one a.b.* very tastefully balance between melody and energy; the musical parallels hang around the modern rock footprints to be delivered by likes *Spin doctors*, *Smashing pumpkins* or *Stone temple pilots*. Each song is maximal skillful and memorable piece of talent - take any as surely smasher; such a potential should bring a major



world-wide recognition in a short run. »

4 « (ROYALTY RECORDS, 1 7 6 MADISON AVENUE, 4th FLOOR, NY, NY 10016, USA)

TRYLOK INTERMINABLE *Trylok* succeeded to sign with *Music Research*, resulting *Interminable*. Following after the self-financed *Mind energy strategy* release, the new one differs with three unheard compositions only. From musical point of view, *Trylok* are entirely emphasizing electro music with no straight recommendations whether to dance or to listen

with the lights out; the music's leading message is to liberate and release the human being. Certainly. » 4 « (MUSIC RESEARCH, NORSK-DATASTRASSE 3, 61352 BAD HOMBURG, GERMANY)

UNDER THE PAGAN MOON Ugh, son of a gun! Here is 100% international sampler of pure underground approach. Some fourteen bands present their stuff, regardless of that every one is completely unknown. Musical-wise, this occult metal without certain identity goes through and basically leads to nowhere. There are no imposing pieces, each one is of the same fast-synth-shrieking and faceless indeed nature. Perhaps such attempts may keep black underground spirit alive for a while, yet on other hand the lack of inspiration for new dimensions within the genre are undermining the interest in much more quicker way. » 1 « (CYCLONIC PRODUCTIONS, PO BOX 28083, LONDON, ONTARIO, N6H 5E1, CANADA)

VADER SOTHIS "Morbidity Angel of East Europe", *Vader* spit out their mini-cd also including a cover of *Black Sabbath*. As it must be expected, the stuff is faultlessly performed, speedy drummed and tediously recorded death metal the way it had enslaved the masses five years ago. However, death metal is meant to be in continuous development for searching new forms of self-expressing, so *Sothis* might be an insufficiently injuring album of new freak's generation to come. » 3 « (REPULSE RECORDS, PO BOX 50562, 28080 MADRID, SPAIN)

VED BUENS ENDE WRITTEN IN WATERS When some artist is signed by *Misanthropy Records*, two matters are quite clear: expect a sombre-blended fusion of sounds in one. Emerging from the "infamous" Nordic land, the members earlier having participated in the bands as *Ulver* / *Arctum* / *Satyricon* / *Dodheimsgard* easily ignore standards within the genre. The main point of divergence is kind of "tortured lamenting" vocal and "bittersweet" snaking music. It causes a very refreshing feeling, yet undesirable music cliches from past times belittle the enchantment at times. » 3 « (MISANTHROPY RECORDS)

VIDNA OBMANA THE RIVER OF APPEARANCE *Vidna obmana* is definitely bizarre (*visible fraud* - if translated to Russian) title, moreover, it's a Belgian composer to be hidden behind this call-sign. When concerning *Obmana*'s music, it has nothing to do with deception or something; it's a pure innocence of music, sparse ambient soundscapes, the subtle tangle of electronic waves and delicate piano touches. *The river of appearance* does disguises the great volume offering eight pensive themes of goodwill. » 3 « (PROJEKT)

THE WAKE NINE WAYS One may say *The wake* had been at the forefront of the gothic scene for the past five years, yet probably the bad taste of mine demonstrates rather moderate senses here. Undoubtedly, the band is very loyal to early *Sisters of mercy* monotonous sound; this scheme seems to be badly exhausted, fortunately producer *Keith Auerbach* was that right man (who also left his tracks on *Ministry*, *The electric hellfire club*) who did his very best to stretch the whole to the rather decent album. » 3 « (CLEOPATRA RECORDS, 8726 S. SEPULVEDA BOULEVARD, SUITE D-82, LOS ANGELES, CA 90045, USA)



-How many years has the band been parting together?

-It's long enough. Perhaps, it's about four years including *Defloracija* times, when we took our guitars for the first time. We started the same as others around: childlike drums, saucepans and things like that. The story has begun when *Simas'* grandma of went to the hospital for a while and we began to make noise having in possession whole empty house. That was a real start which later has turned to a duty of daily rehearsing.

-What circumstances pushed you to play on the whole?

-It's hard to tell. Maybe, it's just one of time-off forms. We don't like to go to pubs or spend time watching TV. Once you take a guitar and it's almost impossible to put it away. We tried to give up music a thousand times yet every time we failed. Doing nothing pushes you to act very quickly.

-The band was formed under the original name *Defloracija* ()...

-It was real, a shocking name for the people. If you aren't able to handle your instruments properly then you must have a good-sounding and memorising title. Although without prise I can say that *Defloracija* has got into Lithuanian history of punk rock as a band who notably enhanced the whole scene. As time passes by, the standpoint is changing thus it's a nonsense to hold on

something. We want to prove to the people that we are good as a band making great music, not only owning a shocking name. *Flaxon* - it's a meaningless name.

-Maybe it has something in common with *Fluxus*?

-No. I heard about this movement afterwards. Anyway, these associations don't disturb us. *Fluxus* - it's a kind of art easily accessible to everyone. Punk is folk music. A man with the basic technical assistance makes whatever music he wants. Punk rock is the most natural music. It's not a primitive but straightforward interpretation. Moreover, I can say *Techno* music is even more minimalistic, however it's cool.

-The ranks of *Flaxon* were enlarged by a new member - a computer. Can I say: it's the beginning of great changes?

-Simply, we want to go forward. It's difficult to say how the future of our music will look like because I really have no clue. I have nothing against *Techno* either. The certain genre isn't so important - it depends more on the actual mood. Our first album had been recorded in one day on purpose to save money, therefore we will allot much more attention and time to the next product. If we get enough money we will bring more decent recording. To become popular in Lithuania - there is nothing easier.

-Have you attracted fans' attention in the streets already?

-I think if some changes happen in line-up, *Flaxon* will be a different band.

-What do you want to show to your listeners using music as a message?

-At first, we want to prove

that they are those you take for. Of course, such cases bring some self-love, nevertheless, the real popularity is in time to come.

On the other hand, I'm not too excited about the idea of wearing the sun-glasses to make myself unrecognizable.

-Try to imagine yourself as a super star who doesn't care about money at all. How would your common day look like?

-I don't know. Maybe I will go mad or maybe commit a suicide. Simply, I have nothing to do. When you achieve everything possible on this earth, you can easily come to an end. Perhaps, *r.i.p. Cobain* confronted the problem of the same nature. Better to have less but to go further constantly.

-Is *Flaxon* a musical formation only or is it the movement which could be interpreted in a more wide way?

-More broadly, indeed. The members are studying at the same Academy of Arts - all of us are sculptors. Earlier, we had had much more in common, but at meantime we are working separately on the art-ideas of our own. Just, we are the best friends and good interrelation helps a lot. I suppose, our relations in the band are based approximately 80% on friendship and understanding as we all aren't professionals in music who can fit to any conditions.

If some changes happen in line-up, *Flaxon* will definitely be a different band.

-What do you want to show to your listeners using music as a message?

-At first, we want to prove

As trio is considered as the greatest line-up, the second guitarist was deleted some moments before. Actually, there are squeezing *Simas Petkevicius* (vocal, guitar), *Raimundas Krukonis* (drums), *Dainius Lanauskas* (bass) under the flag of

**FLA
xon**



People enjoy very diverse ways of life
flaxon
tolerant to various forms of it

to ourselves we are capable to make something. It's better to be satisfied with yourself than try to please someone else.

-What bands are Flaxon compared to in the most cases?

-Some time ago we were compared to *Dead Kennedys*, nowadays we are mostly confronted to *Green Day*, though we heard them for the first time when our "greatest hits" had been already off. The first tape was recorded in a studio which was set up in a monastery, so when one expert listened to it he told it sounded like *gothic music*.

-What kind of music do you prefer nowadays and what bands had influenced you in the very beginning?

-In very the beginning, I made acquaintance with *The Clash* and *Sex Pistols*. I had a punk-crest; when you are a teenager you always want to rebel against the rest of the world, but later you realise you had revolted against yourself only. Those bands influenced me more like a human-being rather than made a serious musical effect. At a time, I enjoy *Dead Kennedys*, *Red Hot Chili Peppers*, *Ramones*, *Green Day* - and I love this band because the life of these fellows is alike to ours. On the stage they look like tearaway freaks, while they are more serious persons in common life. I am more into a

joyful life-style than in an uncertain protest. Better let's party and have fun!

-What is a difference between Flaxon and all the remained punk outfits from Lithuania?

-We are a particularly different band concerning our own standpoint of life. We use strong alcoholic drinks very rarely. I am standing for a healthy life-style: without drugs and smoking, doing sports. Sport is a very positive thing - afterwards when you are tired you don't want to beat somebody down. You have a square meal and become such a peace-loving person. When a man lacks something, he gets aggressive. At a time when the most of punkers say fuck off to everything, we are definitely strangers here.

-You are sharing the rehearsal place with one of the most respectable punk band of Lithuania - Turbo reanimacija. Would Flaxon overstep them after a year?

-It depends on ourselves only - our financial possibilities. *Turbo reanimacija* has turned to a very greetingful direction - how to make money from their own music. They decided to go that formula and they did.

-What traits are important to a musician when he climbs up a stage?

-You must be self-confident at first. You must find way out from any situation. You should be able to push out any kind of shit. Some time ago, we tried to play live as many as possible, so it

happened that we played with the most shitty equipment around. Nowadays we would like to play only at these shows where conditions are suitable for us. We want a maximal satisfaction on stage. The idea to play is great in itself, still we want to please ourselves too.

-Has the quality of audience a serious effect upon Flaxon?

-It hasn't. For me, it's the same whether to play in front of great audience or at the rehearsals. Perhaps, it is even better when there is less people at the gig. We want to bring fun to fans, there is no any wish to bring people up from the stage. Don't look for any mystique within our lyrics, we rather sing about not very meaningful topics as it is very big shock for everyone when he falls down from very high ideals.

-What will happen to Flaxon after one year in future?

-As far as I'm deeply connected with this band, I would like to see the band really popular in Lithuania. I'd like to live a life without any financial problems. I'd like we play more better. If someone had said that we will share a stage with the Lithuanian stars two years ago, definitely I hadn't believed. Currently, nothing can astonish me.

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☺☺☺ **YOSH METAPHORS** [cd] Three demo cassettes having been released, then *Metaphors* followed. Five huddling up Belgians are coming with the power metal attitude which means expectation another portion of slamming yet melodic music. Concerning the production and playing skills there are no serious defects to criticize, in spite of that *Yosh* do not refresh themselves to the remarkable level of melodic tunes or grooving riot. (BLACK MARK, LUXEMBURGER STR. 31, D-13353 BERLIN, GERMANY) ☺☺☺

☺☺☺ **ZOVIET-FRANCE A FLOCK OF ROTATIONS** [cd] *Zoviet-france* delivers a huge portion of politically influenced radioactive sophisticated sonic sweepings (sss). It is grouped in stylistically indeterminate pieces, unless radically attributed to minimalistic yet evidently controlled noise collections. Originally released in 1987, it has withstood against time, moreover, it won respect for the second edition in 1995. Regardless of its freshness, it is harmful and dangerous for your joyful life. (CHARRM, 15 DEVONSHIRE PLACE, NEWCASTLE UPON TYNE, UK, NE2 2NB) ☺☺☺

☺☺☺ **WISH MONOCHROME** [cd] Once there has been existing band *The gathering* which had parted its ways with the former singer *Bart Smits*. At the time doom band *Dead end* also stopped to breath, thus as the natural extension *Wish* get formed around those people. Later the group hooked up with owner of female voice - *Nancy de Valk*. The outcome was *Monochrome* - the ultimate gothic album under the heavy influence of *Sisters of mercy*. The musical chain is constructed of two bass-guitars, keyboards and e-beats delivering fragile yet sharp groove lines, in despite of that, the main driving power is a fusion of male with more background-orientated female ones. Those efforts resulted in a bit out-dated musical structure though, full of warm-hearted feelings, still the lack of top producing ability gives a possibility to move further. (MOONLIGHT RECORDS, OLIVER KRAUPA, PO BOX 2924, 38019 BRAUNSCHWEIG, GERMANY) ☺☺☺

☺☺☺ **DOMINUS THE FIRST 9** [cd] With this second release the band had certainly chop off their black roots, instead of delivering a melodic and groovy still harsh and intensive death metal album. Reinforced by ex-*Illdisposed* drummer, *Dominus* exposes the 3D dimensions of themselves that are fixed in professional package. If not very innovative still well-done, *The first 9* may successfully apply to wide audience: from *Konkhra*, *Machine head* to *Megadeth*. (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK) ☺☺☺

☺☺☺ **MASS PSYCHOSIS NECROPORNO** [cd] The wait is over and the second album from the one of America's sickest outfits has got out. *Mass psychosis* had really shocked the world's underground with their debut demo *Face* in 1991, let's see if this band is still capable to make water boiling. Certain characteristic features as splashing vocals and disembowelling guitars are gone, songs are tediously balanced and well-executed. Concerning the composition skills this band hasn't progressed so far, it could be just unreleased tracks from *Face* recording sessions. For underground death metal consumers it's OK. (C/O DOUG GRANDON, PO BOX 267, KEYPORT, NJ 07735, USA) ☺☺☺

☺☺☺ **OPPRESSOR AGONY** [cd] *Oppressor* is about to be very brutal and extreme- the way fierce death metal must be, thus *Agony* has spawned. If the names like *Morbid angel*, *Malevolent creation* and *Deicide* bring nice recollections to you, then don't be afraid to check out these freaks. Know-how production leaves you to bleed. (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK) ☺☺☺

☺☺☺ **PARADIGMA SKADI** [cd] Whoever serious artist has an intention to reveal breath-taking feelings, one has more talent, the other isn't so gifted. *Paradigma* owns needful potential and goes to the perfection. Regardless of being a part of such used up style as doom metal with female vocals is meant to be, this band brings new highlights to the genre and has a visual opportunity to get over the colleges around. *My dying bride* should be afraid of *Paradigma's* steam. (VOICES OF WONDER, BOX 2010 GRUNERLOKKA, 0505 OSLO, NORWAY) ☺☺☺

☺☺☺ **VIAGRESSION PASSAGE** [cd] Pretty much out-dated stuff. This structure had been completely exhausted by mighty *Obituary* with their raw *Slowly we rot* debut, so there is no point of re-playing all that again. *Viagression* do lack seriously with their fancy making all songs to flow under the same uncanny formula of primitive grind and doom. (TOMBSTONE RECORDS, THE OLD OFFICE BLOCK, 16 ELMTREE ROAD, TEDDINGTON MIDD., TW11 8ST, UK) ☺☺☺

☺☺☺ **AS PROPHECIES IGNE NATURA RENOVATUR INTEGRA** ["7] Listening to this slab isn't a good idea, at least for me. The guitar sound is badly mutilated and risen too high originating so earache atmosphere. which doesn't allow to keep a solid track.. Moreover, the music is a combination of various meaningless black metal themes. Fortunately two tracks only, unfortunately too many. (HEAVY METAL ROCK, R. WASHINGTON LUIS 513, 13.465-000 AMERICANA / SP, BRASIL) ☺☺☺

☺☺☺ **MASTER / EXCISION** ["7] *Master* presents three pieces of old thrash performed in brutal and fast way like *Kreator* and *Sodom* did ten years ago. Simply you don't need this, believe me. *Excision* fits easily to the other side of this plate as there are no many differences between those two outfits. Aggressive and fast, using some slacken parts, in despite of all that the whole sounds too uninspiring. (MOONLIGHT RECORDS, OLIVER KRAUPA, PO BOX 2924, 38019 BRAUNSCHWEIG, GERMANY) ☺☺☺

☺☺☺ **MORNING STAR BEFORE THE DAWN** ["7] The band has already issued the second album, yet two songs poured into this piece of vinyl are re-recorded from the early *Inside the circle of pentagram* 93' demo. The style is a well-known almost identical approach to methods of *Venom* and *Celtic frost*. All solidly recorded and performed, moreover the band grows much more interesting when using not so fast tempo. An example could be song *Goddess of witchcraft*. (MOONLIGHT RECORDS, OLIVER KRAUPA, PO BOX 2924, 38019 BRAUNSCHWEIG, GERMANY) ☺☺☺

☺☺☺ **BURZUM FILOSOFEM** [adv. tape] *Count*



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Grishnackh's Burzum - it always has been something of highest importance for every black metalhead here and there, in despite of that as far as I had heard the first release I used to be of a very sceptical opinion about this scandal project. However, I got a chance to listen to the most recent recording and it has blown me away! *Filosofem* is a pure ambient-trance issue, regardless persistence of distorted-atmospheric guitars. Hardly danceable for club freaks, the best black metal secret is let out finally. (MISANTHROPY RECORDS, PO BOX 9, HADLEIGH, SUFFOLK IP7 5AU, ENGLAND)☺☺☺

☺☺☺ **DISARRAY WIDESPREAD HUMAN DISASTER** [demo] Ugh... *Disarray* is growing in my ears every time I listen them. Thrash metal may sound too out-dated for many of you, but a pile with modern groove trend mixture must be swallowed much more easily. Rushing about *Machine head* and *Testament's* tracks, fans and hangers of both those outfits should keep their eyes wide open for this energetic decent portion of metal. (DISARRAY, C/O INNER V.O.I.D. RECORDS, PO BOX 975, DICKSON, TN 37055, USA)☺☺☺

☺☺☺ **EPIDEMIC SIR** [adv. tape] Plain thrash metal highly affected by *Sodom's* relentless attacks, sometimes industrial crossover's tricks are bricked into *Sir's* wall. Basically, no brilliant ideas to make an effect are heard here; further, the mood could be very dull if not a decent recording to make the pale-coloured stuff slightly distinct. (EPIDEMIC, 20 GEORGIU SEFERI ST., 172 34 DAPHNE, ATHENS, GREECE)☺☺☺

☺☺☺ **STIMBOX / DEATH SQUAD** [set of tapes] anOthEr sHock fOr yoUr LiFe-dreAm. AMERiCaN noiSe ruLEs oR nOT. OBBey tHe UHHHHHHHHH-WXYXXXXXXXXX MAsTErs AnD shOOt YouRSElf dOWN. go AnD EaT YOuR hOT sPaGGeTti if yoU aRE STiLL aLiVe ON tHis eArth? (TIM OLIVEIRA, 1618 POLK ST. #14, SAN FRANCISCO, CA 94109-3680, USA)☺☺☺

☺☺☺ **UNDER THE FLAG #8** [fanzine] Some eight thin layers of the electro indus approach with a conceptual lay-out staring your silicon face. Packed with a decent review coverage and interviews with *Collide* and *Acumen*. After two years of being non-active it's an effort done with taste. Evidently, they ask a dollar to cover postal expenses only. Get a hold. (UNDER THE FLAG, DIDIER DELHEZ, RUE DE SELYS 9/3, 4000 LIEGE, BELGIUM)☺☺☺

☺☺☺ **THE IMPROVISOR volume XI** [book] The publication featuring "Documents from the movement of the movement" as cover tells. Being on the air with nearly 200 full-size pages, this publication seems to be intelligent guide through the world of free improvisation. An unreadable amount of topics (ideology's articles, interviews, visuals, festivals and reviews, reviews...) is packed inside - you'll be buried with the information for the whole week. (THE IMPROVISOR, 1705 12th ST. SOUTH, BIRMINGHAM, AL 35205, USA)☺☺☺

☺☺☺ **DIEHARD 96 CATALOGUE UP-DATE** [cd] The promotional release including both compilation CD and the most recent label's catalogue packed in one. Divided into sections of groove (*Grope*, *Black*, *Konkhra*, *Captor*, *Dominus*, *Cyborg*), hardcore (*Spitink devils*, *Trend*, *Molest*, *Barcode*, *Solid*, *Liar*) and black/death (*Iniquity*, *Centinex*, *Sarcophagus*, *Deteriorate*, *Oppressor*, *Infernal torment*, *Goat*), this sampler is a perfect guide through diverse releases of *Progress*, bearing in mind it's midpriced for your convenience. (PROGRESS, VINDEGADE 101, DK-5000 ODENSE C, DENMARK)☺☺☺

☺☺☺ **ANGRA HOLY LAND** [cd] Even if not glam rock puppets, obviously the innocent heavy metal boys. After the commercial success of their first *Angel cry* album, *Holy land* followed. Musically, there are really professionally constructed compositions, witnessing the musicians had spent a lot of bloody time in the studio finishing every feet within. The efforts could be collated with *Helloween's* breed, surely because of usage of hi-tech studio equipment the songs sound much more freshly. And this means the band isn't so much progressive, regardless of the intensive promotion campaign. (CNR MUSIC)☺☺☺

☺☺☺ **DSPAYRE MEET DEATH AT FULL THROTTLE** [demo] This is a demo-level band possessing an idea to play aggressive kind of music pointing their favourites *Deicide*, *Napalm death*, *Slayer* and *Whitezombie*. When their idols have succeeded to leave a serious mark with their muzak, for *Dspayre* it's a long and winding way of progressing to get a bit closer to a point. Too much one-sided at present. (DSPAYRE, 15 OLD COUNTY RD. HINGHAM, MA 02043, USA)☺☺☺

☺☺☺ **METALIUM SUFFER** [tape-album] The opener for *Suffer* "Denial" is almost a complete *Kreator* "Betrayer" rip-off, further on, evidently this band has made an obvious effect upon *Metalium*. And sensation is made even stronger due to the vocal of the same bawling-type vocal. Most likely, the band should record another album if crew is willing try to take part in a ruthless international auction. (MAHZEN PROMOTIONS, INKILAP SK. OZGUR SIT. A8, KORFEZ 41740, KOCAELI, TURKEY)☺☺☺

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